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Photo by J. Abresch, N. Y.

JULIA PETERS

Soprano

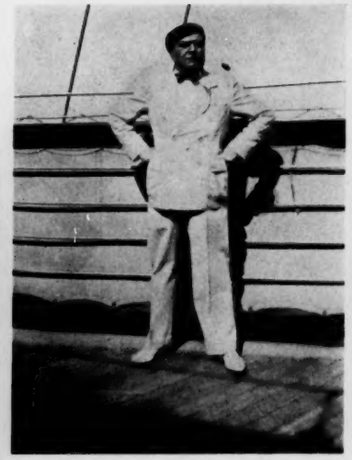
Gives Her New York Recital at Carnegie Hall on October 29

JOHN CHARLES THOMAS
turns chef following a "Figaro" work-out at his New York home. Left to right, Ira Senz, Papa Senz (Chicago City Opera wigmaker), Elaine Kramer (Mr. Thomas' secretary), Bill Hawkins, baritone (protégé of Mr. Thomas), the baritone, Mrs. Thomas, Leon Elzin, Gino Monaco (Mr. Thomas' coach.) (Photo by George Nishiyama.)

GRACE MOORE
and
FRANK FOREST
as Butterfly and Pinkerton in the scene which constitutes the musical highlight of the new Columbia motion picture I'll Take Romance. Mr. Forest has appeared in pictures with Gladys Swarthout in Champagne Waltz and other productions, in addition to his radio work and appearances in grand opera and concert.

RICHARD BONELLI
on one of the "Universal Rhythm" broadcasts in which he appeared on Sunday nights over the Columbia Broadcasting System. (Photo by Pictorial Feature Service.)

AT SALZBURG
Left to right: Bruno Walter, conductor of a Marriage of Figaro performance; Aullikki Rautawara (the Countess), Esther Rethy (Susanna) and Dr. Lothar Wallerstein (stage director). (Photo by Ellinger.)



MILLO PICCO
on board the SS. Rex in the Bay of Naples on his way back to New York from Italy. Mr. Picco, baritone of the Metropolitan Opera Association, has resumed teaching at his Manhattan studio.

DR. D. C. DOUNIS
en route to Halifax, N. S., for a vacation before going to Hollywood to teach on the coast. Dr. Dounis was in New York from January last to the middle of September, conducting master classes for artists, teachers and advanced violinists.

THE LOEWENGUTH QUARTET
at the Palais d'Orient at Tunis.

FELIX ROBERT MENDELSSOHN,
member of the music-education department at New York University, will direct the newly formed chamber music class, besides his cello classes. He played on October 4 at the opening musicale of the Athena Club, Freeport, L. I.

(See Inside Back Cover for Additional News Pictures)

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Schumann's Shade Is Heard At Spiritualistic Seance

So Say the d'Aranyi Sisters—They Discover the Composer's "Lost" Violin Concerto—Final Promenade Series—Coq d'Or Done as Ballet

By CESAR SAERCHINGER

LONDON.—The first organization to announce its winter symphony series is the B.B.C. Its Wednesday night concerts open shortly, and what excitement has been aroused by the opening program in which Yelly d'Aranyi is to play Schumann's "lost" violin concerto!*

In the broadcasting magazine, The Listener, there has appeared an amazing article telling in detail of the discovery of this manuscript by means of spirit messages purporting to come direct from the composer. The tricle is based on a book, Horizons of Immortality, shortly to be published, and written by the Swedish Minister in London, Baron Erik Palmstierna. The violinist-sisters, Yelly d'Aranyi and Adila Fachiri, it seems, began experiments with the spirit world three years ago. After a time they received messages urging Miss d'Aranyi to find and play this manuscript.

There was little doubt that the messages came from Schumann, and that little was dispelled when they asked the spirit point-blank and he answered—in German this time—"It is I, myself." They searched in the Prussian State Library and found a score of the work, marked "unfinished." But at further seances "Schumann" insisted that it was finished indeed and other copies must be in the library. Sure enough, four copies were eventually found, including one complete score in manuscript. "Thus," to quote The Listener, "the messages proved to be accurate in every particular, and it is owing to them entirely that the missing concerto was ever brought to light."

It is all very romantic. If the hard-boiled critic is not impressed, it is due only to the mundane fact that details about the concerto have been printed in "Grove" and elsewhere for many years, and just where you would expect to find it—under the letter "S."

VAUGHAN WILLIAMS PROGRAM

An entire evening devoted to England's leading contemporary composer, R. Vaughan Williams, was the most interesting event of the past fortnight of the "Proms." It comprised, among various earlier works, two new ones—a symphony and a piano concerto—which appeared to reveal a new side of the composer.

The symphony in particular is imbued with a bitterness which may well reflect the senseless misery that humanity is once more experiencing. Williams' choral work, Dona Nobis Pacem, first produced last summer and again at Gloucester this year, clearly showed the composer's preoccupation with the dread of war. In this symphony—his fourth—the spirit of revolt and indignation breaks forth in new dissonances and with an unwonted energy of dismay. The piano concerto, which seems to be groping after something not quite definite, was well played by Cyril Smith.

Two other novelties heard at recent "Prom" concerts, both in the familiar pastoral style, are a Welsh Rhapsody by a young English composer, Maurice Johnstone, and an Essex Suite by Armstrong Gibbs. Following the established custom at these concerts, the composers conducted their own works during the second half of the respective programs.

SPECIAL STRAUSS AND SIBELIUS

One-man shows for contemporary composers are rare. Sibelius, however, was accorded one a short time ago and now Richard Strauss has been honored in a like manner. "Down the sloping path" might well have been the title on the program, for it ranged from Don Quixote and Till Eulenspiegel to the waltz from the opera Intermezzo.

A pleasant pause was made in the descent by the ever-popular Elisabeth Schumann who sang three of Strauss' best songs, and the performance of the "Don" was enhanced by the soloists, namely Gaspar Cassadò, cellist; Bernard Shore and Paul Beard, violinists, and Terence Mandonagh, oboist.

CLOSING PROM CONCERTS

Qualitatively, the best program of the past fortnight was that of the weekly Beethoven evening, when Myra Hess played the C minor concerto miraculously and John Mackenna sang An die Ferne Geliebte, while the worst was a hyphenated Handel evening. Fifty-odd concerts a year for forty-three years may conceivably strain the program builder's ability, but a sequence of Handel-Elgar, Handel-Harty, Handel-Dupré, Handel-Woodgate and Handel-Wood is difficult to understand in the case of a composer as prolific as this one.

Nothing, however, can abate the vociferous enthusiasm of a "Prom" audience, and presumably nothing will for the short remainder of the season, which will close with the now traditional Ninth Symphony on Friday, followed by musical whoopee on the final Saturday night.

COQ D'OR AS BALLET

The autumn season has come upon us with unpleasant suddenness and finality, so it was pleasant to have the new ballet season open with anything so appropriately colorful as Fokine's restoration of Coq d'Or—without the vocal score. Russian Ballet lovers hail it with delight as a return to "ballet classicism" and revelled in the hundred and fifty odd costumes, the five changes of scene and the score, cut and arranged by Tcherepnine, as well as the conducting of Efrem Kurtz.

* Since the foregoing letter was written, cables from Berlin have announced that the mysterious concerto will have its premiere in that city.

Huberman in Sumatra Airplane Crash

Bronislaw Huberman, eminent violinist, was injured when an airliner in which he was a passenger crashed near Palembang, Sumatra, on October 6. Three members of the ship's crew were killed and seven persons injured, according to a press dispatch from Java. Mr. Huberman was traveling from Batavia to Amsterdam. His injuries were slight, but he was later critically ill with pneumonia.

Chamber Music Festival Founded At Czecho-Slovakian Resort

Numerous Concerts Provide Examples from Sixteen Countries—Programs Confined to Stringed Instruments

By GERTH-WOLFGANG BARUCH

TRENCIANSKE TEPLICE (CZECHO-SLOVAKIA).—In contrast with the previous Reich German Festivals, exclusively devoted to modernistic music, the European Chamber Music Holiday-Weeks, the first session of which has been held here, are to have a representative and festive feature, in order to make our town in course of time a sort of Slovakian Salzburg.

Assisted by the Czecho-Slovak ministries, the regional government of Slovakia and the liberal spa-director Jan Topinka, himself a musician in practice, the administration of the festival was able to receive artists, critics and managers of fifteen countries with warm hospitality during sixteen days. Inhabitants and spa guests gave devoted attention to the numerous European interpreters who presented classical and neglected works, novelties of their nations and Czecho-Slovak compositions in foreign readings on the podium of the Kursaal, adapted for its acoustic qualities by architect Fuchs from Brnö.

TRIUMPH FOR ITALY AND HUNGARY

The first concert of the series was entrusted to the Prague Quartet, playing quartets by Bella, Novak and Dvorak.

The climax of the second evening, an Italian program by the Quartetto di Roma, was a stirring delivery of Verdi's quartet, surrounded by quartet in D major (Cambini) and Antiche Arie e Danze per Liuto in Respighi's edition for string quartet. The packed house refused to let the players go until they had added *lento* and *finale* from Dvorak's Opus 96.

Another sensation of the festival was the concert of the New Hungarian String Quartet (Budapest) headed by a new first violinist Zoltan Székely. Despite their youth, the group has already attained a high degree of technical skill, but the classical numbers of their list (quartets by Haydn and Beethoven) would have profited had the artists been inclined to pay more attention to the stylistic problems of those works. A fascinating performance of fifth quartet by Bartok, was the crown of the evening and perhaps of the entire series. The enthusiasm of the audience knew no

(*Continued on page 34*)

Metropolitan Adds Eleven Artists

Operas in English by Menotti and Damrosch Scheduled—Restorations Include Three Strauss Works, Otello, Don Giovanni, Forza del Destino, Romeo and Juliet, and Barber of Seville

The engagement of eleven new artists and the restoration of eight operas not heard for a few years, as well as the production of two works in English in the coming season, were announced by Edward Johnson, general manager of the Metropolitan Opera Association on October 5. The American works to be heard are Gian-Carlo Menotti's one-act opera-buffa, Amelia Goes to the Ball, previously given in New York by the Curtis Institute opera forces, and Walter Damrosch's The Man Without a Country, premiered in the Metropolitan Spring Season. The restorations are Der Rosenkavalier, Elektra and Salome, by Richard Strauss; Verdi's Otello and La Forza del Destino; Mozart's Don Giovanni; Gounod's Romeo et Juliette, and Rossini's The Barber of Seville.

The new singers are: Rosa Pauly, dramatic soprano; Marita Farell, lyric soprano; Enid Szantho, contralto; Jan Kiepura, Carl Hartmann and Bruno Landi, tenors; Carlo Tagliabue, baritone; Adolf Vogel, bass-baritone; and Nicola Moscona, bass. Erich Leinsdorf and Otello Ceroni have been added to the list of assistant conductors.

STRAUSS CYCLE PROJECTED

In his announcement, made at the first press conference since his recent return from Europe, Mr. Johnson said:

"In presenting the program for 1937-38, let me first draw your attention to what we consider the highlight of the season. It is our intention during the coming winter to offer successively three works by the composer Richard Strauss, Der Rosenkavalier, Elektra and Salome—operas already known to the New York public, but never before presented here in such close proximity. It is our desire to make his works as familiar to our subscribers, as are the music-dramas of the Nibelungen, already so popular.

"Der Rosenkavalier will have as interpreters, Kerstin Thorborg as the Kavalier, Lotte Lehmann as the Marschallin and Emanuel List as Baron Ochs.

(*Continued on page 10*)

Paris Hears Gala Otello

(Special Cable to the Musical Courier)

PARIS.—Verdi's Otello was performed at the Paris Opera on October 6 for the benefit of the Opera Artists' Retiring Fund. A distinguished audience accorded overwhelming success to the principals, Martinelli, in splendid form in the title role; Eide Norena, lovely and poignant as Desdemona; Lawrence Tibbett, brilliant in voice and acting as Iago. Philippe Gaubert conducted with full understanding of the dramatic and poetic elements of the score. At the close there were countless recalls for the protagonists. These were the first Paris appearances of Martinelli and Tibbett.

I. S.

HONORED IN SWEDEN

LAWRENCE TIBBETT'S performance of Scarpia in Tosca on September 27 at Stockholm was attended by King Gustave V of Sweden. Afterward the King presented the American baritone with his personal medal of art.

San Francisco WPA Sponsors Concerts

Orchestral Lists Directed by Shuk and Usigli—State Composers' Works Being Assembled by New Division

SAN FRANCISCO.—The Federal Music Project has carried the full load of music-making in this community during the late summer months, introducing some new music and new personalities. The Bay Region Federal Symphony Orchestra, composed of the orchestras of San Francisco and Oakland, has been giving a series of concerts under various guest conductors.

ORCHESTRAL CONCERTS

Lajos Shuk presented Bruckner's third symphony for the first time in this community, and on the same program Tamara Morgan was soloist in the first local performance of the Ravel piano concerto. Boris Blinder, cellist and brother of Naoum Blinder, concertmaster of the San Francisco Symphony Orchestra, made his American debut at the concert directed by Russell Ames Cook, playing the Boellmann Symphonic Variations. Mr. Cook's novelty was the St. Paul suite by the late Gustav Holst.

Gastone Usigli, conductor of the Federal project's orchestra in Los Angeles, made a brilliant impression with the Franck symphony and works of Wagner and Borowski. Soloist with Usigli was Laura Saunders, soprano, who scored a distinct success with Wagnerian arias and songs by her husband, Richard Drake Saunders.

Another of the outstanding successes of the WPA during the late summer season was the concert by the Negro chorus of Oakland under Elmer Keeton, with Marcus Hall, baritone, as soloist.

NEW COMPOSERS' DEPARTMENT

The state offices of the WPA, incidentally, have established a new department for the benefit of American composers. Lester Hodges has been appointed state program assistant assigned to collecting scores of orchestral and choral works by Americans for performance by Federal forces throughout California. All American composers are invited to send their works to Mr. Hodges in care of the Federal Music Project, Beaux Arts Building, Los Angeles.

AUTUMN RECITAL SEASON OPENS

The autumn music season under private sponsorship will have begun locally before this appears in print. Yehudi Menuhin starts it with a pair of recitals. A few other concerts, notably one by the Kolisch Quartet, are scheduled for performance before the opening of the opera season, announced to begin this year on October 15.

A. F.

Venetian International Fete Draws Brilliant Assemblage

Royalty Included in Audiences—Premiers of Many Works Presented—Diversified Programs Lend Interest—Roy Harris Trio Performed

VENICE.—The fifth International Music Festival, in the Goldoni Theatre, Venice, opened in the presence of their Royal Highnesses the Duke of Genoa and the Duchess of Pistoia, many personalities of the musical world, and a large assembly of Italian and foreign visitors.

The Venetian orchestra under the direction of Fernando Previtali began the evening with the Italian Marcia Reale and Giovinezza, and the British National Anthem (in honor of the British Cruisers anchored in the Basin of San Marco). The entire audience, which included the British Admiral and naval officers, stood throughout and almost drowned the music with applause. The arrival some days later of the Princess of Piedmont and her presence at the concerts lent additional brilliance to the festival.

Six concerts were given in all. Works which had their first world performance on this occasion were Pagine di Ramon, for orchestra (Carlo Jachino); Canti di Operai Lombardi (Gavazeni); Sestetto, for flute and string quintet (von Borck); Due liriche, for mezzo-soprano and piano (Labroca); piano trio (Roy Harris); Morte e Deificazione di Dafni, for voice and eleven instruments (Veretti); concertino for harp and *piccolo complesso* (Castelnuovo-Tedesco); Tre laudi, for voice and chamber orchestra (Dallapiccola); Serenata for nine instruments (Salviucci); Due invenzioni, for piano and small orchestra (Gorini); concerto for string quartet and small orchestra (Mortari); and the following symphonic works: Suite Provençale (Milhaud), concerto for piano and orchestra (Rieti), L'Envol d'Icar (Markevitch), De Profundis (Malipiero), De Profundis (Pizzetti), and Jeu de Cartes (Stravinsky).

Works heard for the first time in Italy were: Piano concerto (Françaix); Musica per archi, celeste e batteria (Bartok); Fantasia baetica (de Falla); Le Lieutenant Kijé (Prokofieff); piano sonata (Szymanowski); Due liriche di Tagore (Alfano); Divertimento (Larsson); and suite for seven instruments (Schönberg). Works which were designated for performance by the Sindicato Nazionale Fascista Musicisti were sonatina (Massarani), Biribú (Rocca), and Tre Liriche (Castagnone). A choral and instrumental concert consisted of numbers by Bassani, D'Ana, Pesenti, Donato, Monteverdi, Vivaldi and Gabrieli.

The imposing programs were performed with their wonted skill by such artists as pianists Françaix, Gorini, Norszowski, Meyer, Puliti, Scarpini; violinist De Vito; cellist Amfitheatrof; harpist Aldovrandi; singers Anzellotti, Inghilleri, Vivante; Casella - Bonucci - Poltronieri Trio; Poltronieri Quartet; Viennese Instrumental Group; Italian Instrumental Group; Chorus of the Trieste A.C.E.G.A.T.; Venetian Orchestra; choral director Illersberg; and as guest conductors the composers Markevitch, Milhaud, Rieti, Previtali, Rossi, Sonzogno and Stravinsky.

The festival as a whole was adjudged a signal success. Many interesting talents were held up for inspection and variously appreciated. To one listener at least—and apparently to the majority of them—judging from the ovations—the final concert (symphonic works) merited the most outstanding response.

DOROTHY NEVILLE LEES.

RADIO GUEST

JOSEPHINE ANTOINE appeared as guest soprano on the Firestone radio program of October 4 over the NBC red-network. (Photo by David Berns.)

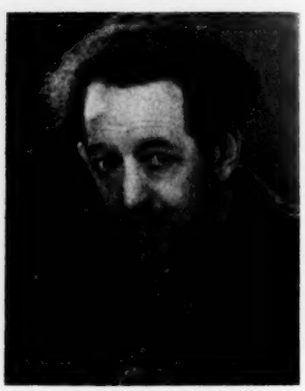
Loewenguth Quartet Again to Visit America

The Loewenguth Quartet in October gives a series of concerts in Paris under the auspices of Club des Amis du Quatuor Loewenguth. Early in November they make a tour in France and Northern Africa, returning by way of Corsica and giving over fifty concerts. After a sojourn in Luxembourg they tour Germany and Central Europe, and in March and April, 1938, visit the United States and Canada.

Saerchinger in New York

César Saerchinger, London editor of the Musical Courier arrives in New York on October 18, for a short visit.

PLAYS AT TOWN HALL



MICHAEL ZADORA pianist, gives a recital in Town Hall, New York, on October 15 (tonight).

FOR CHICAGO OPERA

ESTELLE LENCI, formerly a member of the Royal Theatre of San Carlo in Naples and heard with the San Carlo Opera Company in America last season, has been engaged by Paul Longone, general director of the Chicago City Opera Company, for mezzo-soprano roles. She is to make her debut in Boris Godounoff. (Photo by Nishiyama, N. Y.)

AGMA Plans Standard Opera Contract

Will Set Terms and Conditions for Hiring Singers, Dancers and Directors in Smaller Companies

Notice has been given by the American Guild of Musical Artists to the smaller opera companies in the New York area that it intends to organize the artists employed by them. It is reported that conferences have already been held by officials of the AGMA with several of these groups.

A standard contract tentatively arranged by the guild, which will be submitted to the opera managements, provides that the latter shall recognize the AGMA as representative of solo singers and dancers, opera stage directors, stage managers and prompters. It is expected that eventually these professions will be organized so that all such persons must be employed from the AGMA ranks.

A bond to cover salaries of the company members will be required of impresarios at the time that opera performances are organized, if members of the guild are to be engaged. There will also be regulations, in the case of performers, as to requirements for costumes and who will supply them.

Especially important is the decision to insert a clause forbidding the manager or agent who engages the artist from collecting a commission or booking fee for the engagement.

Although minimum wages have not yet been set, contracts are to be dated to run until June 1, 1938, for the present season. The AGMA also plans to organize a campaign to encourage opera in English, and to bring the operatic productions up to more modern standards.

It is anticipated that the campaign to improve working conditions in the smaller opera companies will take time to bring results, as these organizations usually have lower admission prices and operate on a smaller budget than the major organizations. The AGMA is opening branch offices in Los Angeles and Chicago shortly.

Three Choirs Festival Held At Gloucester Cathedral

Great English Edifice Houses Native and Foreign Choral Works—Elgar and Parry Especially Featured

LONDON.—The Three Choirs Festival, one of the classical events of English musical life, has been held in Gloucester this year under the general direction of Herbert Sumison, the cathedral organist. It has been a success, both artistically and financially, and the attendance has exceeded that of the last Gloucester Festival three years ago by several hundred. No less than 15,847 tickets were sold for the various concerts and the cathedral has been all but crowded twice a day.

Gloucester Cathedral is one of the finest monuments of Gothic architecture in the world, and the aesthetic delight of sitting in that soaring nave and looking at the famous East window is satisfying enough. Add to it an elevating performance of Bach's B minor Mass, the climax of this year's festival, and a more elating experience could hardly be imagined. The performance, divided into two parts sung morning and afternoon, was overpowering in its tonal beauty, some of which was due of course to the superlative acoustics of this wondrous church.

Following tradition the festival proper, after the customary opening service (at which the municipal dignitaries are received to the sound of Elgar's Civic Fanfare), began with Mendelssohn's Elijah, which can properly be heard nowhere else with such technical perfection. Banned in Germany, this noble work is now more than ever at home in England. Roy Henderson made a sonorous but not over-passionate prophet, and Mary Jarred's rich contralto was much admired. Handel's Messiah is also an annual fixture at these festivals and received its usual expert performance.

THE NATIVE PRODUCT

But next to these classics the great name in the Three Choirs Festival is Elgar, and this year Dr. Sumsion devoted all the piety of a disciple to the interpretation of his masterpiece, Gerontius, which was broadcast throughout the land. Here Roy Henderson's art came into its own, and the elevated spirit of the work was further enhanced by Astra Desmond's and Harold Williams' fine singing as well as the devoted work of the combined choirs. Elgar, strictly speaking, belongs to Worcester; Gloucester's favorite musical son is Parry, whose oratorio Judith was given in abridged form for the justifiable reason that it is too long for what it contains. Still, British music owes a tremendous debt to Parry and the Restoration of the work was a tribute well deserved. Sir Ivor Atkins conducted.

Aside from Verdi's Requiem, which received an impressive performance, choral works by native composers were heard, including R. Vaughan Williams' Dona Nobis Pacem, which has been reviewed by the present writer on a previous occasion and which hardly came up to its promise as a unified work, though replete with many moving passages—and more timely in its sentiment than ever. More popular, though hardly as valuable, is Dr. George Dyson's St. Paul's Voyage to Melita, which includes a picturesque musical storm.

KODÁLY LEADS HIS TE DEUM

The visiting hero of this year's festival is Zoltán Kodály, the Hungarian composer, whose Te Deum, written for the 250th anniversary of the delivery of Budapest from the Turks, was given under his own direction. It is a thoroughly Hungarian piece of rich texture and full of national color, executed with the composer's usual mastery. A new and shorter polyphonic piece by Kodály, Jesus and the Traders, was a severe test even for the virtuoso choirs of western England. His new orchestral rhapsody, Dances of Galata, a charming piece of the composer of Háry János, was played at one of the secular concerts which took place at the Shire Hall.

At these concerts too was heard a new elegy for strings by Herbert Howells, composed in memory of a young colleague who fell in the war. It is in the quiet English pastoral style but of sensitive, thoughtful content. The London Symphony Orchestra as usual officiated and played not only in all the choral works but also in some orchestral classics, including Beethoven's Eroica, Sibelius's E minor symphony and Elgar's cello concerto (with Thelma Reiss as the soloist). Astra Desmond also sang the Brahms Alto Rhapsody against a background of beautifully mellow men's voices.

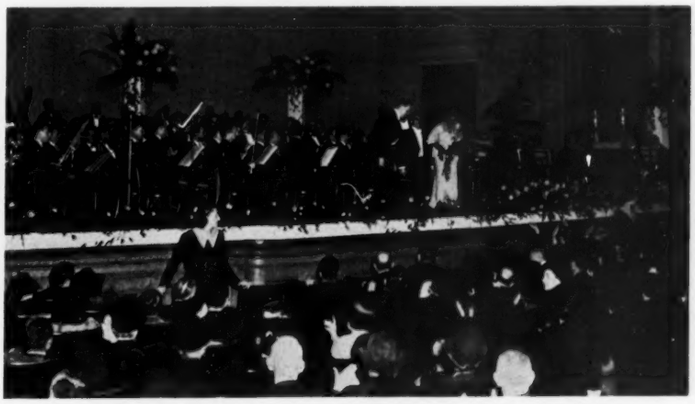
CÉSAR SAERCHINGER

SIGNS WITH PARAMOUNT

RICHARD HAGEMAN

has signed a contract with Paramount. His first assignment is the musical direction of The Yellow Nightingale, now being filmed with Gladys Swarthout and John Boles. Mr. Hageman's opera Caponsacchi was given in concert form on September 28 at Biltmore Theatre, Los Angeles. Excerpts from the work were heard recently at the Hollywood Bowl.

General Motors Concerts Launched



DONALD DICKSON, JOSEPH SCHMIDT and MARIA JERITZA at the opening broadcast of the General Motors Company in Carnegie Hall, New York, October 3.

Considerable fanfare ushered in the new General Motors concert series, returning to Carnegie Hall on Sunday evenings. The astute G.M. has decided to depart from their former *a la carte* method of ordering up a soloist a week to warble or play with the symphony orchestra; they now have a permanent company of eight singers to combine and soloize under Erno Rapee, the conductor of the program. The eight luminaries of the General Motors constellation are Maria Jeritza, Grace Moore, Helen Jepson, Erna Sack, Richard Tauber, Jussi Bjoerling, Joseph Schmidt and Donald Dickson.

The initial night had Mme. Jeritza, Mr. Schmidt and Mr. Dickson present in person in Carnegie Hall. Miss Jepson sang from Hollywood and Miss Moore sent spoken greetings from there—both via radio. Dat old davvil, "transatlantic conditions" of the ether, prevented Miss Sack and Mr. Bjoerling from singing over the waves, so they cabled appropriate sentiments. Mr. Tauber, speaking from England, was so deterred by static that he sounded as though he were talking in Bushman or one of the lesser known primitive dialects. However, the audience seemed to enjoy the informality engendered by these slight mishaps, and received the names of the absent artists with friendly enthusiasm.

The three visible artists sang solos and duets of standard literature, each scoring in his (or her) own vocal register, the bright soprano tones of Mme. Jeritza providing an admirable foil for the tenor soarings and baritone resonance of Messrs. Schmidt and Dickson. The orchestra, one of the finest on the air, gave of the best to Mr. Rapee's baton elicitings. The audience was, of course, of capacity proportions, but, equally of course, was only a small part of the listeners to this far-flung broadcast.

M. L. S.

Federation Day to Be Marked by N. Y. F. M. C.

The New York Federation of Music Clubs celebrates Federation Day on October 29 at the Great Northern Hotel, New York, with a forum under the direction of Charles Haubiel and Mrs. Edward A. MacDowell, Roy Harris, Charles Wakefield Cadman and Kate S. Chittenden the speakers. The afternoon music, in charge of Gena Branscombe, includes the Bel Canto Choral, Virginia Baum (soprano), New York University Orchestra (Dr. John Warren Erb, conductor) and Modena Scoville (pianist).

Heifetz Accepts Motion Picture Contract

Jascha Heifetz has signed a motion picture contract with Samuel Goldwyn which calls for the violinist's first screen appearance in a technicolor film. The Great Musical Festival, to be produced next May.

DOUBLE-KEYBOARD VIRTUOSA

WINIFRED CHRISTIE

pianist, is to be soloist for the opening event of the Coleman Chamber Concerts in Pasadena, Cal., on November 14, presenting an all-Brahms program on the Moor Double Keyboard Piano. Miss Christie sails for America on October 27 by the SS. Queen Mary.

Menuhin Forced to Postpone Premiere of Schumann Concerto

Yehudi Menuhin, who had planned to give the premier performance of the lost Robert Schumann violin concerto in St. Louis on November 12, was informed by the German Government that the world premiere could take place only at the official anniversary of the Reichskulturkammer (State Chamber of Culture), Berlin, November 13. As publishing rights to the composition are controlled in Germany, Menuhin had to conform. He postponed his St. Louis concert to November 14. However, a new cable, received on October 3, made necessary a further postponement to November 25. This last order from the German Government was made to the German publisher's American agents, the Associated Music Publishers, Inc., New York.

Philadelphia Orchestra in New York

The Philadelphia Orchestra opens its New York series of concerts in Carnegie Hall, New York, on October 19, under the baton of Eugene Ormandy. Leopold Stokowski conducts the next three New York concerts on November 9 and 23 and December 14. The remainder of the series, under Mr. Ormandy, falls on January 25, February 15 (with Enid Szantho, contralto, and Charles Kullmann, tenor, soloists); March 8; March 22 (when Barrere-Salzedo-Britt play the Wagenaar triple concerto); April 12 (with John Charles Thomas), and May 3.

Metropolitan Opera Schedule

(Continued from page 7)

"Elektra will have as protagonist the dramatic soprano Rosa Pauly, who portrayed this difficult role with the New York Philharmonic Orchestra in Carnegie Hall last winter. She will have as her companions Karin Branzell and Friedrich Schorr, and the opera will be prepared and conducted by Artur Bodanzky.

"Salome will have as protagonist Marjorie Lawrence, who has already sung the role in Europe.

MARTINELLI AND TIBBETT IN OTELLO

"There will also be a new production of Verdi's Otello, scenery by Donald Oenslager. Not sung at the Metropolitan since 1913, this opera will be under the direction of Ettore Panizza with Giovanni Martinelli as protagonist and Lawrence Tibbett as Iago. These two Metropolitan artists recently appeared in these same roles at Covent Garden, in London, and are now taking part in a special production of Verdi's masterpiece at the Grand Opera in Paris.

"Another work of Verdi to be restored is La Forza del Destino presenting Gina Cigna, dramatic soprano, together with a new Italian baritone, Carlo Tagliabue, heard in Italian theaters, as well as Central and South America.

"The Don Giovanni of Mozart, which for various reasons we were unable to prepare last year, has an early place in the repertoire and will have as protagonist, Ezio Pinza.

"Another restoration will be Romeo and Juliet of Gounod, with Richard Crooks and Bidu Sayao in the title roles, with John Brownlee as Mercutio.

"Another opera which New York has not heard for many seasons, and for which there has been an unusual demand, is Rossini's The Barber of Seville, in which Lily Pons sings the role of Rosina.

"In order to carry on our efforts to produce opera in the vernacular, the work of a young American-Italian composer, Gian-Carlo Menotti, graduate of the Curtis Institute of Music, in Philadelphia, has been chosen, Amelia Goes to the Ball (Amelia al Ballo). This work has already been performed both in Philadelphia and New York.

"And finally, Walter Damrosch's opera The Man Without a Country, which has already met with approval during the spring season.

ADDITIONS TO PERSONNEL

"In the order of their engagement, the new artists engaged for the coming season are: Carl Hartmann, dramatic tenor from the Opera in Munich; Adolf Vogel, bass-baritone, also from the Opera in Munich, to asume the roles of Alberich and Beckmesser; Nicola Moscona, a young Greek basso, who, after several seasons of opera in his native Athens, was sent by the Greek Government to Milan to perfect himself in the Italian repertoire; Carlo Tagliabue, a young Italian baritone, who has appeared at La Scala in Milan and at the Royal Theater in Rome; Bruno Landi, a young Italian tenor of the lyric school, heard in the principal theatres of Italy, and during the past summer with Tullio Serafin at the Colon in Buenos Aires; Jan Kiepura, young tenor of international reputation in the principal opera houses of Europe, who has made several films both in Europe and the United States; Erich Leinsdorf, assistant conductor, associated for the past three years with Toscanini in Salzburg, who prepared the Mozart opera for Bruno Walter at the Florence Maggio Musicale last spring, and was for several years associated with the Opera in Vienna; Otello Ceroni, an assistant maestro, who followed Serafin to Rome, but was persuaded to return to his old post at the Metropolitan; Marita Farell, young Czechoslovakian lyric soprano, who sang Zerlina and Susanna at the Glyndebourne Festival with Fritz Busch and has been chosen by Bodanzky for the high lyric roles in the Wagner repertoire; Rosa Pauly, who has specialized in the Strauss repertoire; and Enid Szantho, Hungarian-Irish contralto, member of the Vienna State Opera, who appeared for several seasons at the Bayreuth Festivals and at Covent Garden.

"Owing to my delayed return to the United States a number of contracts with artists of last winter and spring season have not yet been definitely settled, but the most important artists of last season will again be heard at the Metropolitan."

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
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Division Columbia Concerts Corporation of Columbia Broadcasting System

STARTS AMERICAN TOUR

ZLATKO BALOKOVIC, Yugoslav violinist, started his American season October 5 at Brunswick, Me., and at Camden, Me., October 7. He gives a recital on November 5 in Boston; 9, Huntingdon, Pa., and 10, Carnegie Hall, Pittsburgh. On November 18 and 19, he is soloist with the Chicago Symphony Orchestra, playing again with this ensemble in Milwaukee on December 6.

SPANISH DANSEUSE

SYLENKA, interpreter of Spanish dances, remains in America for the 1937-1938 season, making New York her headquarters.

Juilliard School to Premiere Opera by Beryl Rubinstein and John Erskine

The world premiere of the opera The Sleeping Beauty, with music by Beryl Rubinstein and libretto by John Erskine, opens the operatic season at the Juilliard School, New York, on January 19, the work being repeated on January 20, 21 and 22. The next week the Cleveland Orchestra gives two performances with the original cast in Cleveland.

Albert Stoessel conducts the opera in New York and in Cleveland. The cast is to be composed of students and graduates of the Juilliard Opera School. Frederick Kiesler is to design the scenery and Alfredo Valenti directs the staging.

This is the fifth American opera to have its premiere at the Julliard School and John Erskine's third libretto in the operatic field. His earlier works are Jack and the Beanstalk and Helen Retires.

Mr. Erskine's present libretto has been taken from the original French fairy story, La Belle au Bois Dormant. It is in three acts. The Sleeping Beauty is Mr. Rubinstein's first opera, though he has composed extensively for orchestra and piano.

Seattle Symphony Artists Series Announced

The Seattle Symphony Artists Series of Seattle, Wash., includes an appearance of Josef Hofmann on February 16. The series opens with the Wagnerian Festival Singers on November 19; December 7 presents Igor Gorin, baritone, and Isaac Stern, boy violinist; a February date will bring a performance of George Gershwin's opera Porgy and Bess. Ruth Allen McCreery is executive secretary.

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"The role of Cavaradossi was superbly played by Frank Forest. His beautiful tenor voice, which has a wide scope of technique and modulation, rose to heights of excellence throughout the opera."—Cairo Bourse.

"Frank Forest is destined to become in my humble opinion the leading tenor of this country. His magnificent voice has charm, quality and volume, —all the ingredients of the musical idol."—London Illustrated Dramatic News.

"As Alfredo he added his glorious voice and sympathetic impersonation to the successful evening."—Oslo Tidens Tegn.

"He was at his very best as Alfredo, looking the handsome lover and singing with youthful ardor and fine phrasing."—Herman Devries, Chicago American.

"The personable tenor, Frank Forest, who made such a favorable impression as Faust the opening night, was the Alfredo. The exacting vocalism of this opera offered a test which he met with facile tone and excellent style."—Glenn Dillard Gunn, Chicago Herald and Examiner.

Engaged for appearances with the San Francisco Opera this fall.

CONCERT

1934-37 — Italy, Switzerland, Egypt, Norway, England, America

"Amazing artistry. He expresses the whole range of human emotions."—Chillicothe News Advertiser, April 16, 1937.

"We were treated to a demonstration of rare skill in program building. A fine exponent of bel canto singing."—Gary Post Tribune, February 1, 1937.

"A voice of silky surface texture with warmth and virility."—South Bend Tribune, January 14, 1937.

"His warm personality won his audience immediately. It will long be remembered as one of the most beautiful and enjoyable concerts presented in Helena."—Helena World, February 24, 1937.

MOTION PICTURES

I'LL TAKE ROMANCE—Columbia Pictures
(For November Release)
BIG BROADCAST OF 1937—Paramount Pictures
FOR LOVE OF YOU—Windsor Films, England
CHAMPAGNE WALTZ—Paramount Pictures

RADIO

GENERAL MOTORS
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Foreign and Native Novelties For Boston Symphony Orchestra

List of American and Local Premieres Is Imposing—Other Concert Plans Indicate Full Season—WPA Opera Dream Fades

BOSTON.—The concert season has been preceded by the usual advance announcements of the managers. If these announcements may be believed, Boston seems to be in for a banner year. There will be more and bigger concerts.

From Symphony Hall, home of the Boston Symphony Orchestra and therefore the principal musical point of interest here, comes a supplementary statement amplifying an earlier account of the season's plans. Dr. Koussevitsky intends to invoke the memory of at least two recently deceased composers fairly early in the season—Albert Roussel and George Gershwin. New to this country will be Prokofieff's cinema music, Lieutenant Kijé, and his Overture on Russian Themes. Another novelty is the second symphony of Malipiero. A notable restoration will be Mahler's fifth symphony. New European scores also include Bela Bartok's Music for Strings and Percussion, a concerto for orchestra by the Soviet composer, Michael Starokadomsky, and a suite from Stravinsky's recent ballet, The Card Game. Later on, the Americans will have their innings, with prospects of performances of Edward Burlingame Hill's new third symphony, Aaron Copland's Statements and Leo Sowerby's organ concerto, with the composer as soloist.

OTHER PROSPECTS

A week of opera by the New York Grand Opera Company at the Boston Opera House, October 4-10, will have been completed by the time these lines reach publication. Col. De Basil's Ballet Russe is scheduled for a five-day engagement in November. The Jooss Ballet is coming for a shorter stay later this month. Meanwhile the flood of announcements of major or lesser recitals has already begun to accumulate on an ubiquitous correspondent's desk.

Among the local organizations, the Civic Symphony Orchestra, led by Joseph Wagner, has already made its annual bid for public support. WPA presents a tentative line-up, naturally somewhat more restricted than last year. It will continue the Composers' Forum-Laboratory, opening the season on October 9. A new organization, the Madrigal Singers—sufficiently described by its title—begins operations shortly after that.

TOSCA SANS ACTION

There was considerable talk—and more speculation—this past summer about the opera project of WPA here. Ernst Hoffmann, who had come from Houston, Texas (where he is leader of the symphony orchestra) returned temporarily to the project, presumably to begin where he had left off. He had been responsible for several interesting presentations a little more than a year ago. But his efforts this summer were effective, for one reason or another, to no further goal than the presentation of Tosca in concert form on September 16 in Sanders Theater, Cambridge. Subject to the reservations that Tosca shrieks aloud for stage action and that, of the principal singers in the cast in question, only the tenor, Midhat Sergagi, was of real operatic stature, the performance went excellently. The orchestra, that is, was a credit to the local project—as it is almost invariably in the hands of Mr. Hoffmann, who was the principal force in shaping it. As it was, the occasion was the swan-song of Mr. Hoffmann hereabouts, since he has gone back to Houston, no nearer his operatic dream.

The local project is, in fact, definitely committed against going on with opera, which has been in a sense its greatest artistic asset here. It is going to devote more efforts proportionately to oratorio. On September 23, again in Sanders Theater, Franck's Beatitudes was performed under the direction of A. Buckingham Simson in substantially the effective version given last season. The capable soloists included Eleanor Steber, Eugene Conley and Melvin Crowell.

M. S.

HANDEL AND HAYDN SOLOIST

ERNEST McCHESNEY,

American tenor, sings on December 9 in Syracuse, N. Y., as soloist with the Syracuse University Chorus in Elijah, and on April 24 he is again to be heard as soloist with the Boston Handel and Haydn Society in Pierné's Children's Crusade.

SINGS WITH HARPSICHORD

ISABEL FRENCH,

soprano, has reopened her Boston studio. Miss French will sing in New York this season as well as give her annual Jordan Hall recital in Boston. This artist has made a special study of sixteenth to eighteenth century songs with harpsichord. (Photo by Boris, Boston.)

Frieder Weissmann, Conductor, in New York

Frieder Weissmann, conductor, arrived in New York by the SS. Santa Barbara on October 4, following a season at the Teatro Colon and with Radio Splendid in Buenos Aires. Dr. Weissmann has conducted extensively in Europe, including the State Opera of Berlin, the Muenster Opera, the Koenigsburg Opera House, the Dresden Philharmonic, in Frankfurt, Stuttgart, Hamburg, with the Berlin Symphony and the Concertgebouw orchestra, as well as at the AVRO, in Holland, and the Wagnerian Festivals of the Royal Opera House in Antwerp.

An Important Reminder to Our Readers!

A Chopin Cycle
(First time in this country)
TO BE GIVEN BY
BRAILOWSKY
AT TOWN HALL
January 24, 29
February 5, 12, 19, 26 } 1938

The 169 works of the great composer for the piano to be presented by "A Chopin interpreter to the manner born" is an event of musically historic significance.

Enesco to Make Four Months' Tour

Georges Enesco, Roumanian composer, conductor and violinist, is returning to the United States for a four months' concert tour. Besides appearing as guest conductor of the New York Philharmonic Orchestra for the month of January, Mr. Enesco will be guest conductor and soloist with: the Boston Symphony, the Chicago Symphony, the Cincinnati Symphony, the Cleveland Orchestra and the Pittsburgh Symphony Orchestras. His concert engagements include engagements on the following series: the Town Hall Endowment Series of New York; The Concert Series sponsored by the Institute of Arts and Sciences, Columbia University; the Eastman Theatre Series, Rochester; Mrs. Zorah Berry's Series in Buffalo; the Massey Hall Concert Series in Toronto; the Choral Union Series of the University of Michigan in Ann Arbor; the museum of Art Series in Toledo; the Chromatic Club Series in Troy; the Concert Series in Princeton; the Bushnell Memorial, Hartford; the Concert Series in Oberlin; the Concert Series of Vassar College, Poughkeepsie; the Beethoven Association.

Detroit to Hear Marion Frank Leslie and Percy Grainger

Marion Frank Leslie and Percy Grainger appear on December 1 at the Institute of Arts in Detroit in an all-Scandinavian program, featuring Mr. Grainger's playing of the Grieg ballade and Miss Leslie's interpretation of five scenes from Henrik Ibsen's Peer Gynt.

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ARTISTS WHO HAVE BEEN UNDER THE GUIDANCE OF
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Grand Opera

Metropolitan Opera Co.
Amelita Galli-Curci
Maria Jeritza
Goeta Ljungberg
Charlotte Symons
Frieda Hempel
Dorothee Manski
Walter Kirchoff
Beatrice Belkin
James Wolfe
Mary Mellish
Yvonne D'Arle
Joan Ruth

Metropolitan Opera Co.
(Spring Season)
Lucy Monroe
Charlotte Symons
Myron Taylor

Chicago City Opera Co.
Maria Jeritza
Hope Hampton
Rosemarie Brancato
Eleanor LaMance
Jean Tennyson
William Martin
Conrad Mayo
Stephano Ballarini
Lela Mae Flynn
Myra Manning

Cincinnati Opera Co.
Rosemarie Brancato
Myra Manning
William Martin

St. Louis Opera Co.
Maria Jeritza
Colette d'Arville
Lucy Monroe

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Colette d'Arville
Myra Manning
Garfield Swift
Josephine Therese

Opera Bouffe Co.
Brooks Dunbar

Rochester Symphony Opera Company
Rosemarie Brancato
Lucy Monroe

Radio

Air Breaks—Ralph Blane, Helena Lanvin, Kathryn Lewis, Yvonne Ravell, Lizel Sandor, Garfield Swift, Julie Travers, Nellilew Winger
Atlantic Refining—Yvonne Ravell, Lizel Sandor, Nellilew Winger.
Atwater Kent—Jessica Dragonette, Maria Jeritza
Bayer Aspirin—Vivienne Segal, Lucy Monroe, Claire Miller
Bisodol—Lucy Monroe, Claire Miller, Garfield Swift
Borden's Milk—Ivy Dale, Ann Seaton
Bromo Seltzer—Yvonne Ravell, Lizel Sandor, Nellilew Winger
Chase National Bank—Ivy Dale, Ann Seaton
Chesterfield—June Forrest, Lewellyn Moss
Cities Service—Jessica Dragonette
Coco Cola—Kitty Carlisle
Consolidated Gas—Rosemarie Brancato, Conrad Mayo, Nina Tarasova, Martha Wilkins, N. Y. Singers
Death Valley Days—Garfield Swift, Sue Read, Devora Nadworney, Annunciata Garrotto, Neville Landor, N. Y. Singers
Firestone Tire—Rosemarie Brancato
Feenamint—Ralph Blane, Susan Sage
Ford Symphony—Maria Jeritza, Colette d'Arville
General Electric—Brooks Dunbar, Conrad Mayo, Garfield Swift
General Motors—Maria Jeritza, Yvonne D'Arle
Golden Rule Service Co.—Florence Irons
Goodrich Tire—Lucy Monroe
Good Gulf Motor Oil—Ivy Dale, Ann Seaton
Hammerstein Music Hall—Lucy Monroe, Claire Miller, Conrad Mayo
Hollywood Hotel—Maria Jeritza, Anne Jamison
Hour of Charm—Maxine
Lavendar and Old Lace—Vivienne Segal, Lucy Monroe
Lucky Strike—Lucy Monroe
Manhattan Merry-Go-Round—Frieda Hempel
Maxwell House Show Boat—Jessica Dragonette
Nash Motor Car—Conrad Mayo, Charlotte Symons
Palmolive Beauty Box—Jessica Dragonette
Pittsburgh Plate Glass—Maria Jeritza
Radio City Orchestra—Rosemarie Brancato, Garfield Swift
Real Silk—Jessica Dragonette
Seal Test—Lucy Monroe
Sherwin-Williams Metropolitan Auditions of the Air—Grace Angelau, Conrad Mayo
Socony Hour—Grace Panvini
Whelan Drug—Ivy Dale, Ann Seaton
Wonder Bread—Sue Read
Woodbury Hour—June Forrest, Nina Dean

Musical Comedies and Operettas

The Three Waltzes
Margaret Bannerman

The Virginian
Gordon Felts

Hurrah for What
Ralph Blane

Eternal Road
Myron Taylor
Joseph Macaulay

Frederika
Julie Travers
Kathryn Knesebeck

Orchids Preferred
Dorothy Martin

At Home Abroad
Neville Landor

New Faces
Ralph Blane

French Casino (London)
Lewellyn Moss
Elizabeth Rutherford
Irene Wolfe

Jones Beach Operettas
Vivienne Segal
Ralph Blane
Lucia Diano
Eleanor Harris
Neville Landor

Amelia al Ballo
William Martin
Conrad Mayo
Selma Amansky
Elsie MacFarland

Le Pauvre Matelot
Eugene Loewenthal
Percival Dove

Gilbert & Sullivan—Patience
Brooks Dunbar

St. Louis Municipal Opera Co.
Joseph Macaulay

Moving Pictures

Universal
Hope Hampton

Warner Bros.
Nick Foran

Moving Picture Theatres

Paramount Theatre
Conrad Mayo

Radio City Music Hall
Lois Antinarelli
Adelaide Cash
Brooks Dunbar
Annunciata Garrotto
Helena Lanvin
Dorothy Miller
Rosario Orellana
Grace Panvini
Yvonne Ravell
Susan Sage
Lizel Sandor
Garfield Swift
Martha Wilkins
Nellilew Winger
Nightingale Trio

N. Y. Philharmonic Stadium
Stephano Ballarini
Lys Bert
Brooks Dunbar
Goeta Ljunberg
William Martin

DELL—Philadelphia
Stephano Ballarini
Lys Bert
Goeta Ljunberg
Eugene Loewenthal
Lucy Monroe
Maria Samson

New York Recitals
Charlotte Symons
Garfield Swift
Nina Tarasova

Concerts and Concert Tours
Rosemarie Brancato
Jessica Dragonette
Brooks Dunbar
Annunciata Garrotto
Conrad Mayo
Grace Panvini
Charlotte Symons
Garfield Swift
Nina Tarasova

New York Mozart Society
Brooks Dunbar

Groups

New York Singers
Consolidated Gas
Death Valley Days
WOR

Three Minutes Trio
With 7 G's on Gulf Oil program
Whelan Drug
Borden's Milk
Chase National Bank

Nightingale Trio
Air Breaks
Atlantic Refining
Bromo Seltzer
Radio City Music Hall
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Goossens Gives His Views on the "Music-Drama Idiom of the Future"

His Don Juan de Mañara Produced under His Baton at Covent Garden—Returns to Resume Leadership of Cincinnati Symphony Orchestra

The annual return-to-America season for musicians is in full swing, and the transatlantic liners daily leave notable musical cargo upon our shores. One of the early fall returners was Eugene Goossens, who stopped in New York for a few days en route to Cincinnati to conduct the symphony orchestra there for another season.

Mr. Goossens had spent the summer in his native England. He arrived there too late to view the Coronation, as the Goossens presence was required to rule over the Cincinnati May Festival just prior to the day that George VI was receiving his crown.

One of the highlights of the Coronation opera season at Convent Garden in London was the world premiere of Mr. Goossens' opera Don Juan de Mañara, with a libretto by Arnold Bennett. Mr. Goossens conducted his own score.

"I want to express appreciation for the splendid mounting given my work at Covent Garden," said the composer. "The stage settings and direction, the singers, especially Lawrence Tibbett in the title role, were all that I could have wished."

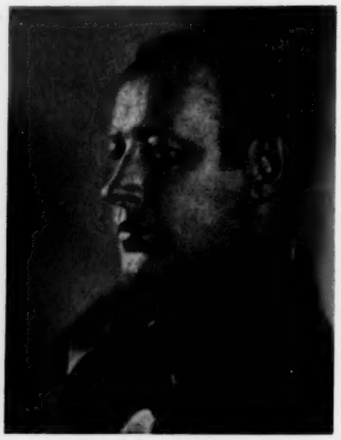
"The press comments on your opera spoke of a definite breaking away from the mold of conventional opera," I remarked. "Did you deliberately intend to convey this effect?"

"Not necessarily. However, I wrote in what I believe is the music-drama idiom of the future; that is, music to underline the psychological forces which go to make up the story. I think that a libretto should embody a plot both convincing and credible, expressed in understandable language,—poetic but not exaggerated. The music should be at one with the metaphysical significance of words and action."

Views on Modern Music

"Have you brought back new scores from Europe to present in Cincinnati this season?"

"Yes, just as I do each year. It seems to me the duty of a conductor to devote part of every concert to music his audience has never heard before. How else can audiences develop a keen and eclectic appreciation? I have found fewer new scores in Europe than formerly. Perhaps this is because the 'modern' idiom is being written out, or it may be that general conditions abroad are unfavorable to creative output."



EUGENE GOOSSENS

"How about American compositions?"

"I think the amount of significant work in this country is rapidly increasing, and, more than that, a distinctive national flavor is developing. I say 'developing', because the formation of a true American idiom can only follow when European 'clichés' are virtually discarded by your composers. However, in certain recent compositions I see the beginnings of a real American musical language, a point long since reached by the American school of painting."

"Do you think that jazz will find a permanent place in American symphonic expression?"

"No. Europeans have in the past run away with the idea that jazz is America's natural musical expression, but I consider it has little relation to serious musical thought in this country. Jazz is an interesting tonal and social development, but I don't look for it to find a lasting 'symphonic' niche of its own."

M. L. S.

CBS Philharmonic Broadcasts

The Philharmonic-Symphony Society of New York, whose Sunday concerts have been an exclusive feature of the Columbia Broadcasting System since 1930, opens its 1937-38 broadcasting season on the CBS network on October 24.

The concerts this year are to be given for twenty-eight weeks, an extension of four weeks over last year. John Barbirolli will occupy the podium at Carnegie Hall in New York for all but one month of the term. Then Georges Enesco directs in his absence.

Soloists include the sopranos Kirsten Flagstad and Beal Hober; the baritone Richard Bonelli; the pianists Walter Sieseking, Josef Hofmann, Vladimir Horowitz, Mischa Levitzki, Eugene List, Guiomar Novaes, Artur Rubinstein, and Ernest Schelling; the British duo-pianists, Ethel Bartlett and Rae Robertson; the American composer Abram Chasins, as soloist in his own piano concerto; the violinists Mischa Elman, Georges Enesco, Jascha Heifetz, Yehudi Menuhin, John Corigliano, Mishel Piastro, Joseph Szigeti, and Efrem Zimbalist; the cellists Gregor Piatigorsky and Joseph Schuster.

Deems Taylor, Columbia's consultant on music, will resume his post as commentator on the air.

As a Columbia parallel feature the six Young People's Concerts, directed by Ernest Schelling, will be presented Saturday mornings.

Hipprodrome Opera for Legion

In honor of the American Legion, two special performances were offered on September 24 by Mr. Salmaggi at the Hippodrome, New York, of which Aida was the first.

Norina Greco sang the title role, and did it with skill in acting and adequateness in vocalism. Her achievement was all the more noteworthy in view of the fact that the occasion marked the soprano's initial essay as Aida.

Maru Castagna-Falliani was the Amneris, acceptable as to voice and impersonation. Aroldo Lindi gave a good account of Radames, as did Mario Cozzi of Amonasro. The Ramfis had an able basso in the person of Vladimir Zorin. A large audience gave convincing evidence of being well pleased with the entire representation.

L. L.

Songs of Many Countries Presented by Louise Jenkins

Louise Jenkins, costume recitalist, draws her programs for this season from the song literature of Germany, France, Italy, Spain, Mexico, China, Japan, America, and gypsy peoples of many countries, children's songs and a novelty, In the Garden. Miss Jenkins marks the different groups with short explanatory remarks on the outstanding customs of the countries and the national traits of character. The costumes are designed from native models and are planned to offer a variety of color, as the program offers variety musically and dramatically.

LOUISE JENKINS
in gypsy costume.

Miss Jenkins described her programs for children. "Their purpose is to give the children good music, but to present it so entertainingly that they will not consider concerts a bore. The lectures for children are much simpler than those for adults, and are intended to stimulate the youngsters to read more of the other countries. I sing some songs in which the children participate.

"I feel that this type of work offers great opportunity for expansion, and each year I try to add to my repertoire. You see, my object is to make music a pleasure for my audiences, young and old, musical or unmusical." M. L. S.

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NOT yet 30 years old, Fernando Germani is already recognized by European critics and audiences as one of the few truly great figures in contemporary music.

A prize pupil of Bajardi, Manari and Respighi, this brilliant young genius became, at 21, official organist of the famous Augusteo Orchestra in Rome. Today he is virtually state organist of Italy. He is called upon to play at important functions of the Imperial Court and at the Vatican, and his recitals in the music capitals of Europe attract enormous audiences.

Germani was chosen from all the organists of Europe to play the commemorative recital on the anniversary of the death of Bossi, and was asked by Casella to introduce his "Concerto Romano." At the personal request of Mussolini he played at the wedding of Edda Mussolini to Count Ciano.

Germani was one of the first great artists to interest himself in the new Hammond Organ. Like Stokowski, Toscanini, Rachmaninoff and others, he perceived the immense new vistas which the Hammond opened for music of the future. But he saw in it an even more important opportunity *for himself*—a chance to express fully his musical ideas for the first time, a chance to achieve musical effects which no previous instrument had afforded.

Germani's selection of the Hammond for his American concert tour will greatly enhance public interest in his appearances—for this new instrument is the center of unprecedented public curiosity and admiration. It is confidently believed that Germani and the Hammond Organ will draw full houses from coast to coast.

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St. Louis Orchestra To Open 58th Year

Roster of Notable Richness to Mark Series under Golschmann—Lohengrin and Ballet Performances Are Feature

ST. LOUIS, MO.—The St. Louis Symphony Orchestra, under the leadership of Vladimir Golschmann, inaugurates its fifty-eighth season with concerts in the Opera House of the Municipal Auditorium on November 5 and 6. There will be eighteen pairs of regular subscription concerts extending through March. In addition to these the annual Student Series of five concerts are offered as well as five to be played in the various high school auditoriums under the sponsorship of the Board of Education. Col. W. de Basil's Ballet Russe returns for its fifth annual engagement with the orchestra appearing at four performances January 7-8 and 9, and the annual Pension Fund concert will have Nino Martini as soloist. With the exception of a few minor changes, the orchestra personnel of ninety players is intact. Scipione Guidi returns as concertmaster and Max Steindel as first cellist and personal manager.

Albert Stoessel appears as guest conductor at the concerts of February 4 and 5. The season's first soloist is Yehudi Menuhin. Returning guest artists include Josef Hofmann, Robert Casadesus and Artur Schnabel, pianists, and Efrem Zimbalist and Samuel Dushkin, violinists. Instrumentalists who make their St. Louis debut with the orchestra are Arthur Rubinstein, Jose Echaniz, pianists, and Gaspar Cassado, cellist. Nine vocalists will be heard during the season, appearing in the presentation of Beethoven's ninth symphony and Wagner's Lohengrin. The St. Louis Symphony Chorus will participate in these works. George Rasely, Metropolitan Opera tenor; Winifred Cecil, soprano; Lilian Knowles, contralto, and Chase Baromeo, bass-baritone, will sing the roles in the Beethoven symphony.

Lohengrin marks the St. Louis debut of Charles Kullmann, tenor, and Frederick Baer, baritone. Other members of the solo group, all of whom have appeared on previous occasions with the orchestra, are Helen Traubel, soprano; Marion Telva, contralto; and Herbert Gould, bass. O. C.

Sklarevski Resumes Baltimore Schedule

Alexander Sklarevski, pianist, returned to Baltimore on October 1 to resume his position on the faculty of the Peabody Conservatory of Music. Mr. Sklarevski taught piano in Washington, D. C., this summer. His holiday was spent in Nova Scotia and Virginia.

America's "Great Open Spaces" Yield Experiences to Vocal Artist

Dorothy Orton, Soprano, Tells of Finding Ethnic and Artistic Rarities in Her Musical Journeys—Plans European Tour

Dorothy Orton's summer holiday, a prelude to a European tour this fall, was spent in traveling the great open spaces of western United States and Canada. The soprano's route took her from New York to the Canadian Rockies, and Vancouver, through Seattle and San Francisco to Nevada, and back East.

I asked Miss Orton to cast a few highlights on her journey, and she described several colorful spots of the itinerary.

"One of the interesting things I encountered," she said, "was a colony of Hindus living on Vancouver Island. This island, besides its large white population, has Japanese and Chinese inhabitants, and in the northern sections there are about 250 Hindus in logging camps."

In Nevada Miss Orton went to a dude ranch, as all good tourists should. "The Swinging H Bar ranch is the answer to the tenderfoot's prayer. We found Western background and atmosphere that we had always read about. I was there while they were holding a rodeo, and it was a memorable experience. The bright costumes of the riders, the swift, exciting events and the enthusiasm of the crowd left an indelible picture in my memory. One of the cowboys from our ranch took second money in the contests."

A HISTORIC OPERA HOUSE

In Virginia City, Nev., Miss Orton visited the old Piper's Opera House, relic of the gold-and-silver boom days of the section's roaring '60's and '70's.

"The ancient theatre is tumbling down now, but it still bears ghostly traces of its one-time grandeur when Patti sang there, and actors like Joseph Jefferson and Edwin Booth packed the house. The great stage is so wobbly that one hesitates to step on it, and the roof of the theatre is trembling for a fall. Piper's Opera House is a landmark of the period when Virginia City had a population of 35,000, many more than today."

Returning to New York, Miss Orton began preparations for her engagements abroad. She leaves this month for Europe, where she is to be heard in recital and with orchestras in Paris, Rome, Florence, Munich, Vienna and other cities.

The soprano will be back in America in December, and in January begins an American tour.

DOROTHY ORTON

"In my recital programs in Europe," Miss Orton said, "I am devoting a group to American numbers. However, these are chosen not because they are by American composers but because they are representative of a certain section of the country or of the population. For instance, there is an Indian song, one from the Kentucky mountains, a Bayou song from Louisiana, and Negro spirituals. It seems to me that I may thus give Europeans a glimpse of the variety of growing folk art in this country, and also demonstrate that certain songs are not typical of America as a whole, but only typical of a section." M. L. S.

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THE INSTRUMENT OF THE IMMORTALS

STEINWAY

Leonora Corona in Town Hall Recital

The New York recital season had its official opening in Town Hall on October 5, when Leonora Corona, soprano, formerly of the Metropolitan Opera, appeared with Arpad Sandor as assisting artist at the piano. Operatic airs and graces were to the fore in this song list. The lyric stage was represented by the classic air, Divinités du Styx by Gluck, Mozart's Non so piu and Marietta's Lied from Korngold's Die tote Stadt. There were groups of German numbers by Strauss and Mahler, Italian songs by Respighi, Castelnuovo-Tedesco and Cimara (the latter composer bowing from a loge after the performance of his Stornello), a French series by Duparc, Aubert, Chausson and Bachelet, and finally a representative English group by Horsman, Hageman, Taylor, Marion Bauer, Russel Wragg, Sjöberg-Balogh and Tyson. The soprano's voice was at its most beguiling in mezza-voce passages, where it had rich body and smooth emission, though it was often pushed unduly to fill a scale of dynamics more suitable to large spaces. If she would temper her ample tones to the more intimate requirements of the small auditorium and cultivate the arts of repose and understatement more assiduously, she would gain in effectiveness as a recitalist. Her undoubted gifts of personality won warm recalls and encores. Mr. Sandor's accompaniments were subtle and musicianly. R. M. K.

Federal Orchestra Led by Mahler, with Bannerman as Soloist

A recent concert of the New York Civic Orchestra under Fritz Mahler at the Federal Music Theatre, New York, had Lois Bannerman, harpist, as soloist. She displayed skill and musicianship in Ravel's Introduction and Allegro. The orchestra gave excellent response to Mr. Mahler in the Bach-Abert prelude, chorale and fugue in G minor, Wagner's Meistersinger prelude and the New World Symphony of Dvorak. B. D.

Leona Flood Applauded by Halifax Alumni

HALIFAX, N. S.—The first concert in the Halifax Conservatory of Music Alumni Association and Dalhousie University series brought Leona Flood, violinist, who displayed artistry of technic and interpretation in the Corelli La Folia (Kreisler arrangement), three movements of Lalo's Symphonie Espanole, a minuet by Kreisler, Scarlatescu's Bagatelle, Paganini's Variations on Moses, Bach and Wieniawski pieces. G. W.

Monte Carlo Ballet Russe to Give N. Y. Series

The fifth American season of Col. de Basil's Ballet Russe de Monte Carlo begins at the Metropolitan Opera House on October 22 when a ten-day engagement offering twenty different productions, four of them new works, will be ushered in. S. Hurok, American manager of the company, made the announcement. The dancers, headed by Leonide Massine, *maitre de ballet* and artistic collaborator, sailed for this country shortly after their engagement at Covent Garden, London, which closed the end of September.

The new ballets in the repertoire are Francesca da Rimini, based upon the music of Tschaikowsky, with choreography by David Lichine, and costumes and settings by Oliver Messel, British painter; The Gods Go A-Begging, with music by Handel, new choreography by Lichine and *décor* by Larionoff; The Amorous Lion, a modern creation by Lichine with music by Rathaus, and settings and costumes by Pierre Roy; and Le Coq d'Or, Fokine's translation of Rimsky-Korsakoff's opera-ballet into ballet form, with costumes and settings of Natalie Gontcharova.

The program for the opening night comprises A Hundred Kisses, staged by Bronislava Nijinska; the Berlioz-Massine-Berard creation Symphonie Fantastique, Spectre de la Rose with Paul Petroff in the leading role, and Boutique Fantasque.

The engagement also includes several performances of Jeux d'Enfants, with choreography by Leonide Massine, music by Bizet, and surrealist scenery and costumes by Joan Miro, a ballet which has not been seen here for four years; and Union Pacific, the Archibald MacLeish-Nicholas Nabokoff ballet of an American era, which has been restored to the repertoire.

The principal dancers to appear include Leonide Massine, Irina Baronova, Tatiana Riabouchinska, Alexandra Danilova, David Lichine, Yurek Shabelevsky, Lubov Tchernicheva, Olga Morosova, Tamara Grigorieva, Lubov Rostova, Paul Petroff, Roman Jasinsky, and George Zoritch. Tamara Toumanova will be absent from the cast, and Efrem Kurtz and Antal Dorati are to divide the conducting honors.

The program for the fall season numbers thirteen performances, with matinees on October 23, and October 30 and October 31. After the New York season, the company has a six months' transcontinental tour.

I.C.C. Lists Artists

The International Concerts Corporation (Marian Cadwallader, manager) announces the following artists for the 1937-38 season: Georges Miquelle, cellist; Mildi Roberts, violinist; Yowlache, Indian baritone; Paolo Gallico's three-piano ensemble; Kenji Hinoki, dancer; La Trianta, dancer, with Lois Bannerman, harpist; Adelaide Anderson, pianist; Dorothea Spaeth, dancer-lecturer; Herman Ivarson, Norwegian baritone; Pro Arpe Quartet (four harps); Sugimachi, soprano; Mendelssohn Male Chorus; Eleanor Berger, contralto; Nina Quartin, coloratura soprano; Jeanne Hassler, contralto; Irene Ruppert, pianist; Concordia Choir of mixed voices; Ann Freschmann, dancer; Ardis Alling, diseuse; Raymond Shannon, costume recitalist; and the lecturers Charles Perry Weimer, Captain Sverre Strom, Dr. Jesse Adams, Dr. Willis Sutton, Ray Charles Jarman. Miss Cadwallader is now on a booking tour in the Northwest.

Frederick Bristol Resumes New York Activities

Frederick Bristol has returned to New York and resumed his winter vocal and piano classes. Mr. Bristol was active in coaching and offering informal programs in New Hampshire during August, and in September at Eagle Nest and Blue Mountain in the Adirondacks. He also was heard in concert in Lenox, Mass., on September 9. Mr. Bristol gives a recital of contemporary music this season in Town Hall, New York.

Lillian Reznikoff Wolfe Courses

Lillian Reznikoff Wolfe offers piano and musicianship courses at her studio in Brooklyn, N. Y. She and her assistants provide instruction for beginners, intermediate and advanced students, teachers; and a piano and musicianship course subdivided into piano fundamentals, hand equalization studies, piano literature series, second piano parts to piano literature.

Harold Henry's Recital

Harold Henry, pianist, is the Town Hall, New York, recitalist of October 25.

ARTHUR ALEXANDER

Sketched by Neil Iredell

Has returned to New York following the Summer spent in California where he held successful master classes.

He will resume teaching in his vocal studios on October 15th

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Cincinnati Operettas with Blankets

Goossens Schedules Novelties for Symphony Orchestra Series—Women's Committee Tops Seat Sale Records

CINCINNATI, O.—In spite of cool weather, which brought an audience wrapped in fur coats and blankets, the Federal Theater and Music Project's light opera season came to a pleasurable close in Burnet Woods with The Chocolate Soldier and The Pirates of Penzance. Improvement marked the performances and exceptional stage effects were shown under the direction of Scott Herfurth. The charming ballet directed by Grace Lang, the well-balanced choral work under Josephine Fithian, and an excellent orchestra directed by Nicholas Gabor, were all welded by J. Augustus Keogh. Roles were ably sung by Lena Pope, Mabel Jaunay, Lydia Dozier, Robert Ketcham, Condie Elliott, Dorothy Biehl, Jules Held, Edward Bolton, Neal Francis, Bernard Schroot, Joseph Schenke, Bob Snyder, Norma Daugherty, and Helen Williams.

NOVELTIES FOR SYMPHONIC SEASON

Eugene Goossens, director of the Cincinnati Symphony Orchestra, has returned to his duties and announces that he will perform several new compositions this season among which is the music to Stravinsky's The Card Party and Arthus Bliss' Checkmate. He is to do a symphony by Ernest John Moeran and a Mahler symphony not yet heard here. The woman's ticket committee for the symphony season has topped its record for seats sold under the leadership of Mrs. Alexander Thomson.

The orchestra's first concert was on October 13 for the General Convention of the Episcopal Church. Out of town engagements are the usual three pairs in Louisville, Ky., Charleston, W. Va., Huntington, W. Va., and Chicago on November 23, with Rachmaninoff as the soloist.

CLUB MARKING ANNIVERSARY

The Norwood (O.) Music Club will celebrate its fortieth anniversary with programs of special interest. Its president, Mrs. Leon Saks, is assisted by Mrs. J. A. Scott, Elsie Weissleder, Esther Gregg, Mrs. Lester Blair, Mrs. Robert Sommer and Mrs. Wesley Engel.

Frank Biddle, supervisor of music in the public schools and lecturer at the University of Cincinnati, has organized a choir at the First Presbyterian Church of Walnut Hills. M. D.

Marion Frank Leslie in Manhasset Program

MANHASSET, L. I.—Marion Frank Leslie, dramaloguist, opened her season on September 24 with a joint appearance with James Quillian, pianist, at the High School Auditorium here. Miss Leslie's part of the program was divided into four vividly contrasting episodes—King Valdemar and His God, a Danish Saga of a twelfth century ruler adapted by Miss Leslie into impressive English blank verse; The Death of the Hired Man (Robert Frost); Therefore, I (Beatrice George); and Children's Matinee, text by Miss Leslie, music by Mr. Quillian. All these served to present Miss Leslie's versatile gifts.

Stately measures were delivered with appropriate emphasis on poetic content, others had homely dignity, and in all Miss Leslie brought delicacy and deft emphasis.

Mr. Quillian provided excellent piano background for his co-recitalist and revealed keyboard talent of broad proportions. A large audience manifested much enthusiasm. M. W.

TERPSICHOREAN

MIRIAM WINSLOW,

young American concert dancer, began her season on October 12, appearing with her dance group in Grand Rapids, Mich., to open the local Town Hall series. On October 15 Miss Winslow danced at the State Normal School in Oswego, N. Y.

René Le Roy Made Chevalier of Honor Legion

René Le Roy, French flutist, has been made Chevalier of the Legion of Honor by the French Government. Mr. Le Roy returns to America in January and will have a concert tour this season, appearing in New York at one of the New Friends of Music concerts and in several other musicales. He will also be heard with the French pianist Albert Leveque in a joint concert at Town Hall under the management of Annie Friedberg.

Bernard Gabriel Opens Series

Bernard Gabriel, young American pianist, will present four "conversational recitals" over WQXR during October. The first was scheduled for October 2 and traced the influence of the dance of good music through the ages. Other programs include descriptive music, with examples from early times and the present; a broadcast devoted to neglected compositions of masters; and one to the Bach family, including not only Johann Sebastian but also uncle, nephew and three sons of that composer.

Mildred Howson Hartley to Sing for Jamaica Society

Mildred Howson Hartley will sing the mezzo aria from Meyerbeer's Dinorah when the first program of the season is given by the Jamaica Musical Society at Jamaica, N. Y., October 27. Mrs. Hartley continues this season as a member of the Chaminade Ladies' Glee Club of Brooklyn, N. Y., and as contralto at St. Gabriel's Church, Hollis, N. Y.

Course in Librarianship

Carl Hein, director, announces a course in Music Librarianship, by Dorothy Lawton, at the New York College of Music.

Baltimore Begins Autumn with Opera

Columbia Opera Company in Week of Performances—Heavy Advance Schedules in Orchestral and Recital Fields

BALTIMORE, MD.—It fell to the Columbia Opera Company to open what gives every indication of being an exceptional music season. The local concert schedules have never been so heavy, nor has the season often gotten off to such an early start. If all of the events are carried out as scheduled, Baltimore will have a concert season that will revive pleasant memories of pre-depression days.

The Columbia Opera Company opened its second visit within the present year at the Maryland on October 3, with an attractive performance of Cavalleria Rusticana and Pagliacci. The former was conducted by Joseph Imbrogulio, musical director of radio station WFBR, who covered himself with credit, as did, for the most part, the cast. There has been a noticeable improvement in the orchestra, a department in which the company was lamentably weak last spring.

The singers include Ralph Errolle, Rocco Pandiscio, Isabelle Allen and Alfredo Chigi. A number of Baltimore singers will be worked into the various performances, along with fifteen members of the Baltimore ballet.

Ten operas were given during the week, the list including Carmen, La Boheme, La Traviata, Lucia di Lammermor, Il Trovatore, Barber of Seville, Rigoletto and Madam Butterfly.

FUTURE EVENTS

The Women's String Symphony Orchestra plans three concerts this season under the direction of its founder, Stephen Deak. Mrs. Hamilton Owens will continue as president of the group. . . . The Peabody Friday Afternoon Recitals will open their 1937-38 season on October 29, with a recital by Jan Peerce. A distinguished list of soloists has been gathered together by the director of the Peabody, Otto Ortmann . . .The Bach Club begins its season at Cadoa Hall on October 20 with the Coolidge Quartet and Olga Averino. The series consists of six Wednesday evenings. . . . William Albaugh, Baltimore's veteran concert manager, has six concerts, all of them outstanding. The National Symphony Orchestra will have seven Tuesday evening concerts and the Philadelphia Orchestra pays five Wednesday evening visits. . . . The Baltimore Symphony Orchestra opens later in the fall with a season that brings twice as many concerts as last year. Dr. Ernest Schelling continues as conductor, announces Frederick R. Huber, manager of the orchestra. G. K.

Stassévitch in Recitals

Paul Stassévitch, violinist, appears in recital at West Virginia State College for Negroes at Institute, W. Va., October 23 and 24, and at MacMurray College, Jacksonville, Ill., October 27 and 28.

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N. Y. Philharmonic Orchestra Plans

Barbirolli and Enesco to Introduce New European and American Scores

The new season of the New York Philharmonic Orchestra, opening October 21 has John Barbirolli as conductor and Georges Enesco, guest conductor, and schedules new works by American and European composers.

World premieres of American works include a symphony in A minor by Gardner Read, twenty-four-year-old winner of the first prize of $1,000 offered last season by the Philharmonic-Symphony Society; the symphony (No. 3) "Lincoln," by Daniel Gregory Mason; Abram Chasins' piano concerto No. 2 in a newly revised version, with the composer at the keyboard; and a work by Deems Taylor not yet completed or titled.

The American list also holds Samuel Barber's overture to The School for Scandal; fugue for violins by Arcady Dubensky; Charles Wakefield Cadman's Dark Dancers of the Mardi Gras; Tuolome by Quinto Maganini, a California rhapsody for orchestra with trumpet obbligato, dedicated to Harry Glantz, first trumpet of the Philharmonic Orchestra; and an orchestral suite by Walter Piston.

At the opening concerts of October 21, 22 and 24 Mr. Barbirolli is presenting his own new suite for strings, four horns, two flutes and cor anglais, based on music of Purcell. First performances are music for strings, percussion and celesta by Bela Bartok; Malipiero's second symphony; and a scene from Aphrodite by Richard Strauss, written for Rosa Pauly, soprano, the soloist in the Philharmonic performance.

The first New York performance of Sir Arnold Bax's symphony (No. 3) is slated; and variations by Delius on an old slave song, Appalachia for orchestra and final chorus (also a New York first time); two scores of Eugene Goossens, the prelude to Act IV of the opera Don Juan de Mañara and the concerto for string orchestra; Sir Hamilton Harty's arrangement of Handel's Polonaise, Arietta and Passacaglia; William Walton's Façade; and the Handel suite from Alcina arranged by Sir Henry Wood.

Under Mr. Barbirolli's baton are scheduled Fauré's Pavane and Pelleas and Melisande suite; Respighi's third suite of Ancient Airs and Dances; and the Vivaldi-Mistowski concerto grosso in G minor. Poulenc's two-piano concerto is to be presented to New York with Ethel Bartlett and Rae Robertson, soloists; and Robert Casadesus is the soloist in a performance of the unfamiliar piano concerto for left hand by Ravel.

Mr. Enesco, during his assumption of the orchestral leadership (one month in midseason) plans to conduct a work of his own (not yet finished); and to introduce works of his fellow Roumanians entitled Acteon, symphonic poem by Allesandresco; piece in C major (Andrico); two movements from Suite Rustique (Dragoi); Capriccio Roumain (Mihalovici); Golestan's first Roumanian rhapsody; and Burial at the Cemetery of the Poor by Rogalski.

Soloists appearing under Mr. Enesco include Yvonne Astruc, playing the initial New York performance of the Tailleferre violin concerto; and Yehudi Menuhin, acquainting New York with the newly unearthed Schumann violin concerto.

OFFERS SONG CLASSES

PROF. JACQUES STUECKGOLD, instructor of many artists who sang at the Bayreuth and Salzburg Festivals in the past summer, announces that his classes in vocal music at City College, New York, are completely filled but that new applicants for lessons may enter his studio as private pupils.

Nelson Eddy Has Sold-Out Concert Schedule

Nelson Eddy is now in Hollywood, working on his new moving picture Rosalie. The American baritone's concert tour—sold-out for the third successive season—begins next February 9. His opening four appearances are reengagements from last year: San Francisco, under the auspices of Peter Conley; Portland, sponsored by the Ellison White Bureau; Denver, on the Greater Artist Series; and St. Louis under the management of J. Herman Thuman.

March concerts include Birmingham, New Orleans, Orlando (Fla.), Atlanta, Knoxville, Reading, Philadelphia, White Plains, Ottawa, Boston, Rochester and Elmira. April begins with an appearance on the Ford Hour where he also sang last season, followed by recitals in Lansing, Washington, Baltimore, Syracuse, Winnipeg, Wichita, Rockford (Ill.) Duluth and Muncie (Ind.) Philadelphia, White Plains and Washington are reengagements from last season, under the same auspices, the first under Emma Feldman, the second under Dorothy Hodgkin Dorsey, the last on the Westchester County series. Mr. Eddy's Boston concert last winter was with the Statler Morning Musicals, this coming year it will be managed by George E. Judd.

Harrington van Hoesen and Marine Band in White Plains

WHITE PLAINS, N. Y.—The formal concert season at the County Center opened on September 28 with the fourth annual concert presented by the Social Service Committee of Grasslands Hospital. The United States Marine Band (Captain Taylor Branson, leader) and Harrington van Hoesen, baritone, attracted a large and enthusiastic audience. The band was particularly enjoyed in numbers by Harl McDonald and Ferde Grofé and martial airs. Winfred Kemp and Charles Owen made a hit in their respective cornet and xylophone solos.

Mr. van Hoesen established himself in immediate favor with the audience by his brilliant singing of the Toreador Song from Carmen, accompanied by the Marine Band. Later, the excellent musical attributes of this young artist were brought out to further advantage in a varied group of solos. In these Mr. van Hoesen was fortunate in having the assistance of Frank La Forge at the piano.

E. H.

"The best loved piano duettists in the world"

Boston Transcript, Feb. 1, 1937

Photo by A. Lavieza, N. Y.

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Chicago Symphony Orchestra Schedules Many Novelties

Forty-seventh Season of Ensemble under Frederick Stock to Introduce Representative Old and Modern Scores

CHICAGO.—Scheduled for first performance here during the Chicago Symphony Orchestra's forty-seventh season are the following new works: ballet music from Deems Taylor's Casanova; Fuleihan's symphony; Powell's A Set of Three; Gardner's symphony; Carpenter's violin concerto; Hoeller's Hymns of Gregorian Choral Music; Walton's Suite, Facade; Weiner's Divertimento; overture to Casella's La Donna Serpente; two new symphonies by Sibelius; Elgar's arrangement of Handel's overture in D minor; Kodaly's Dances of Galanta; Bartok's Music for strings, harp and celeste; Miaskowski's symphony (No. 15); a set of Polish Dances by Tansman; Schönberg's violin concerto; Martinu's concerto for string quartet and orchestra; Malipiero's Four Inventions; Hindemith's Philharmonic Concert; Elgar's symphonic poem, Falstaff; Jarnach's Variations on a Theme by Mozart; Krenek's suite from Jonny Spielt Auf; Milhaud's Creation of the World; Toch's overture to Pinocchio; Vaughan Williams' Norfolk Rhapsody; Respighi's Metamorphosis; and Hill's Poem for orchestra, Lilacs.

REARRANGEMENT OF SAIDENBERG SYMPHONIETTA SERIES

The schedule for the series of four concerts by the Saidenberg Symphonietta has been rearranged so that Jacques Gordon will be the soloist on the first program, November 5, and the second concert, December 1, is devoted to a symphonic evening with new and unusual music for this eighteen-piece string symphony conducted by Daniel Saidenberg.

TEACHERS REOPEN STUDIOS

Hans Hess has started his teaching engagement at the Chicago Conservatory of music, where he holds classes on Wednesdays and Saturdays.

Marion Schroeder and Minas Booras have been chosen by the Greek Community to direct the music for the gala celebration of the landing of the first Greeks in Chicago forty years ago. At the performance, at Medinah Temple, October 24, Mrs. Booras will direct a chorus of seventy-five voices in a composition written especially for the occasion by Spyros Stamos and Mr. Booras is to be the soloist. Mr. Booras was the assisting artist at a concert given by Peter Vournas, mandolinist, in Kimball Hall on October 7. Aside from radio and concert engagements Mr. and Mrs. Booras have teaching schedules at their studios in the Fine Arts Building.

Walter Knupfer began his season at DePaul University with a capacity class. His pedagogic activities for the season include monthly visits to Ottumwa Heights College, Ottumwa, Ia., where he is director of the piano department. He resumes his weekly interpretation and music appreciation classes at DePaul, which serve as preparation for the recitals by members of Mr. Knupfer's young artists class. A number of Knupfer students including Bertha Ostrar, Herbert Horn, Raymond Hanson are scheduled for public recitals.

Mae Graves Atkins, former assistant of Marcella Sembrich, held a master class in voice during the summer in Carnegie Hall, New York, and after a brief vacation at Cape Cod has resumed her teaching at Chicago Conservatory.

AUTUMN RECITALIST

HELEN MARGOLYNE, soprano, makes her debut in recital at the Civic Theatre in Chicago on October 29. German Lieder, French chansons, American songs and operatic arias are on her program. (Photo by Maurice Seymour.)

MARTHA BRIGGS SUTTON TO MAKE DEBUT

Martha Briggs Sutton, soprano, will make her debut in recital at Kimball Hall, November 21, under the Donna Parker management. L. Sterling Todd is her accompanist. RENE DEVRIES.

John Patrick Sings in Middle Western Cities

John Patrick, who joins the Chicago City Opera this season, on September 29 appeared in recital at the Stout Institute in Menominee, Wis. The following day he sang for the Junior College at Hibbing, Minn. On October 1 he was heard at the Wausau (Wis.) Senior High School and the next evening at Purdy Auditorium in Marshfield, Wis. Two days later he presented a program before the State Teachers College in Eau Clair, Wis. October 6 found him at Superior, Wis., where he gave a recital at the State Teachers College and two days later sang for the Itasca Junior College at Coleraine, Minn.

After the Chicago opera season Mr. Patrick is to make a transcontinental tour. During the summer he was heard in Texas, California and western Canada.

Novaes to Be Heard in Chicago

When Guiomar Novaes, Brazilian pianist, returns to this country in November she will be heard in many cities of the south and west. On January 20 and 21 she is again soloist with the Chicago Symphony Orchestra, playing the Chopin F minor concerto. On January 23, the artist gives a recital in Milwaukee, Wis., under the auspices of the Milwaukee Society of Pianists.

Iturbi to Conduct in Atlantic City

Jose Iturbi conducts the annual concert of the State Teachers Association of New Jersey in the Auditorium at Atlantic City, N. J., on November 14 leading the All-State High School Orchestra and Chorus.

Kansas City Forces Engage Players

Jubilesta Brings Orchestral and Solo Contributions and Romberg Operetta—Piano Recital Offerings

KANSAS CITY, MO.—Karl Krueger will present four American premieres of European works this season with the Philharmonic Orchestra. Samuel Thaviu, violinist, formerly of the Chicago Symphony Orchestra, has been engaged as concertmaster of the Philharmonic Orchestra, replacing Robert Quick, who resigned to become assistant concertmaster of the Chicago Symphony Orchestra. Harold Newton, first violinist of the Philharmonic Orchestra is the new conductor of the Kansas City University Orchestra. Sol Bobrov of the violin section is engaged to conduct the Kansas City Municipal Orchestra in a series of ten Sunday programs at the Municipal Auditorium.

MUSIC AT JUBILESTA

Musical features drew large audiences to the Jubilesta. Rubinoff concerts were given on September 21 (afternoon and evening) with Rubinoff as soloist in his own and Gershwin numbers and as conductor of the orchestra of fifty Philharmonic Orchestra musicians in Tomlin, Cole Porter, French airs (his own arrangements) and others. Alec Templeton, English pianist, appeared as soloist in Grieg's concerto with Sol Bobrov conducting the orchestra. Von Weber, Elgar and Rimsky-Korsakoff numbers were contributed by the ensemble.

The operetta, The Desert Song (Romberg), was presented under the personal direction of Richard H. Birger September 17-23. Berenice Claire, coloratura soprano, and Guy Robertson, baritone, were the leads. Jacques Blumberg assembled the local orchestra.

PIANO RECITALS

Sonata (Op. 1) by Alban Berg and toccata, interlude and fugue (Muriel Parker) were presented for the first time here on Mary Felts' program of Beethoven, Mozart and Chopin works, September 29. A large audience applauded and the pianist encored with Fountains by Ravel.

Le Roy Carlson, pianist member of the artists staff of Louisiana State University, presented a program of Beethoven, Mozart, Liszt, Friedman-Gartner and Debussy works on September 2 with telling musicianship. Well received, Mr. Carlson added several encores.

C. C. B.

White Plains Opera Chorus Club Formed

The Opera Chorus Club which Marion London Milholin, teacher of voice, has organized at her White Plains, N. Y., studio this fall began rehearsals on October 4. The club was formed at the suggestion of Clemente De Macchi, director of a new opera company which plans to give several operas in Westchester this season, with Antonia Brico as conductor.

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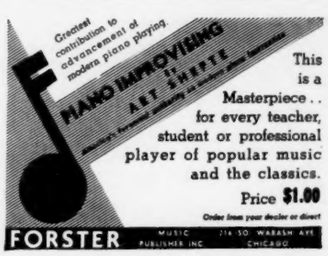
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Richmond to Welcome National Orchestra

Solo Artists Announced for Civic Association Series—Local Players Appear at University

RICHMOND, VA.—Announced artists for the Civic Musical Association's series will be Serge Rachmaninoff on December 7; Nino Martini on November 9; Yehudi Menuhin on November 26; Mordkin Ballet on January 28; and Grace Moore on April 1. In addition, Dr. Hans Kindler will bring the National Symphony Orchestra of Washington for eight concerts.

The Virginia Symphony Orchestra (WPA) gave another of its local concerts at the University of Richmond playhouse on September 28 with Richard Horner Bales conducting. Featured members of the orchestra were Winifred LaPrade, violinist; Phillip Galati, violist, and Paul Cartwright, cellist; heard in Handel's Concerto Grosso (No. 21).

The Woman's Club, through Mrs. John M. Caskie, music chairman, announces its visiting artists: Ossy Renardy, violinist, November 29; Engel Lund, singer, January 31; Alma Milstead, soprano; March 20; Arthur Hirsh, pianist (date unnamed); Alma Kitchell, contralto, April 18. Other artists are to be added from time to time.

Helen Fill Rhodes, after a year's leave, returns to her post at the College of William and Mary, Richmond Division. Mrs. Rhodes teaches singing and chorus classes, besides a course in the history of opera and oratorio. Mrs. DeVilliers Earp continues as piano teacher.

City choirs are back at work, many newly organized. Teachers of singing and of the various instruments report satisfactory registrations. J. G. H.

Skilton Service Heard in Topeka

TOPEKA, KAN.—In Grace Cathedral here a Festival Communion service by Charles Sanford Skilton of the University of Kansas was presented on September 29 by the Cathedral Choir under the direction of Donald Coats, organist and choirmaster, with the assistance of Elizabeth Searle, harpist, a brass quartet and tympani from the Lawrence High School. The occasion was the installation of Adjutant Bishop Fenner, to whom the work is dedicated. It was written at the request of Bishop James Wise, in whose honor Skilton composed the offertory anthem, O Love Divine, to the hymn of Oliver Wendell Holmes. For the postlude Donald Coats played the Widor toccata in F with accompanist of brass quartet arranged by Skilton. L. S.

White Plains Choir Opens Season

WHITE PLAINS, N. Y.—The First Baptist Church Choir (Elizabeth B. Cross, director) opened its season with a concert on October 1. A large audience enjoyed a varied program by the church and oratorio choirs and the Girls' Junior Choir, with soloists from their own number. The Verdi Requiem will be given on October 31. E. H.

COMPOSER-CONDUCTOR

GENA BRANSCOMBE

has returned to New York after a vacation spent at her country home in Putnam County, N. Y. She completed a work for orchestra and a composition for woodwinds and strings. Miss Branscombe has resumed the conductorship of the Branscombe Chorale, women's chorus, and is preparing programs for the season.

Concert Series and New Musical Club in Omaha

OMAHA, NEB.—The Tuesday Musical Club announces November 10 as the opening of its current concert series when Yehudi Menuhin, violinist, will appear. Following in the order named are Marian Anderson, contralto, Josef Hofmann, pianist, and Emanuel Feuermann, cellist.

A music club sponsored by some of the leaders in the social and musical life of the city has recently sprung into existence and bids fair to become a prominent factor in local musical circles. The Morning Musicale, as the club is to be known, will present outstanding attractions of national importance, as well as local artists. Officials are Mmes. Howard Kennedy, A. V. Kinsler, Arthur Klopp, Arthur Coad, J. E. Davidson and Homer Gruenther. Sessions are to be held in the ballroom of the Fontelle Hotel. J. P. D.

Gibson to Play in Holland

Michel Gibson, American violinist, opens his season with two recitals in Holland on November 4 and 5, playing at the Pulchri Hall (The Hague) and Muziklyceum (Amsterdam). Before leaving for Holland, Gibson plays two recitals in Paris. Gibson's plans for the coming months include sonata recitals, an orchestral appearance, and private recitals in the French capital.

"GRAINGER

Gives Dazzling Performance as Soloist —(Headline)

Rivaling the generous approval of the orchestra's playing was the welcome accorded to the day's soloist, Percy Grainger, the noted pianist-composer. Mr. Grainger chose for his performance Cesar Franck's "Symphonic Variations" and Liszt's "Hungarian Fantasy," two numbers which brought his superior virtuoso powers into brilliant relief. Seldom has such a dazzling performance been heard against the orchestral background nor one in which the soloist so thoroughly dominated the scene.

The completeness of Mr. Grainger's grasp of both the technical and interpretive potentialities of these works was in itself rewarding, for the demonstration, as it beautified every phrase, was unquestionable in its authority. On this basis of musicianship, he brought to bear the many individual characteristics of his pianistic talent as final embellishment. His tone carries a ring of thrilling quality, crisp and of rare clarity throughout. Whether in exact, powerful chords or in surging passage work, it holds the same exciting color. In temperament he was equally responsive to the varied modulations of the Franck "Variations" or the tempestuous requirements of the Liszt "Fantasy."

In the latter, the technical demands could not exhaust his resources, but seemed, on the contrary, to increase the brilliancy of his virtuosity. The entire performance was one of fire, in which not a note suffered or a phrase was blemished. The more varied exactions of the Franck number, with its deeper emotionalism, were beautifully met with broadness of line and sensitivity of tonal color. From a less sympathetic interpreter, the "Variations" might seem to be cast in the mold of other merely grateful pianistic numbers instead of the masterly union of poetic moods and skillfully constructed musical speech which Mr. Grainger brought out. At the conclusion of his scheduled numbers the artist after repeated recalls, played his own arrangement of the sixteenth century composer Dowland's "Now, O Now, I Needs Must Part" as encore."

ALICE EVERSMAN in Evening Star, (Washington, D. C.), April 1, 1937.

Morse photo

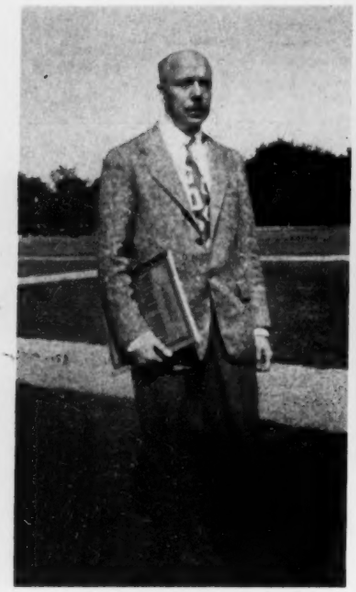
Return Engagement Jan. 9, 1938

Manager: Antonia Morse, 9 Cromwell Place, White Plains, New York

JASCHA HEIFETZ
signing a motion picture contract with Metro-Goldwyn-Mayer while Samuel Goldwyn watches. (Photo by Pictorial Features Service.)

ALBERT STOESSEL and ROSA PONSELLE
rehearsing for the Worcester Festival held last week, at which Miss Ponselle was a soloist and Mr. Stoessel director. (Photo by Musical Courier Staff Photographer.)

ELISABETH RETHBERG
(left)
granting interviews on the dock of the French line after her arrival in New York. (Photo by Musical Courier Staff Photographer.)



WERNER JOSTEN
at Saratoga Spa., N. Y., where he he played his Concerto Sacro.

FACULTY OF THE ACCADEMIA MUSICALE CHIGIANA
in the Cortile of the old Palazzo Chigi, Siena, Italy, where the academy is located. Left to right: Arrigo Serato (violin); Arturo Bonucci (cello); Fabien Sevitzky; Alfredo Casella; Countess Maria Labia (song); Adolfo Baruti (coaching); Count Guido Chigi-Saracini, founder and president of the academy; Fernando Germani (organ); Gaspar Cassado; Ada M. Ruata-Sassoli (harp); Luigi Franchetti (coaching). Mr. Sevitzky has returned from a trip to Europe, visiting France, England and Italy. He was present in Siena during the term of the academy.

DR. FRANK LAIRD WALLER
conducting the NBC Symphony Orchestra over WJZ on October 1. (Photo by Musical Courier Staff Photographer.)

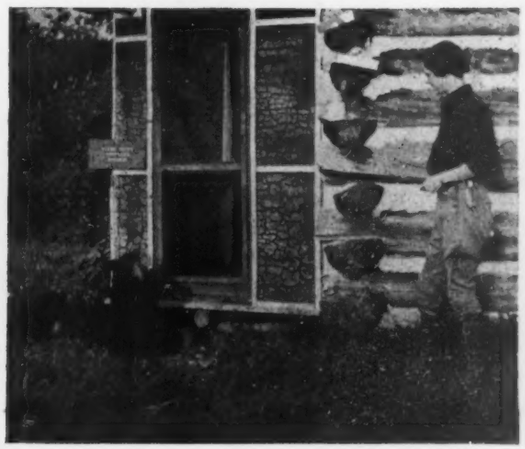
(Right)
SHURA CHERKASSKY, pianist, and FREDERICK R. HUBER,
municipal director of music in Baltimore, Md., at the Paris Exposition. Mr. Cherkassky is remaining in Europe for another season, where he is playing with orchestra in Budapest, Oslo, Stockholm, Wiborg and elsewhere, and giving recitals in The Hague, Paris, Stockholm, Budapest, Prague, Helsingfors, Milan, Rome, Belgrad and Bucharest, and in the Baltic States.

(Left)
JOAN PEEBLES
ready to give her Chinese recital program at Chautauqua, N. Y.

JOSEPH SCHMIDT, tenor, and BETTY LA MARR,
motion picture actress, disembarking from the SS. Normandie in New York. (Photo by Musical Courier Staff Photographer.)

HELEN JEPSON,
in her Hollywood home, rehearsing some of the music which she will sing in the forthcoming film production of the Goldwyn Follies. (Photo by Pictorial Feature Service.)

GRETE STUECKGOLD (right)
welcomed by her daughter Eve on her arrival in New York recently. (Photo by Musical Courier Staff Photographer.)



ESTHER GOODWIN,
Chicago pianist, spent her holidays in the wilds of the Hudson Bay country. She has returned for a season of teaching at the American Conservatory of Music and concerts and recitals.

EDITH KNOX,
pianist of Los Angeles, recipient of flowers at her recent appearance at the Portland (Ore.) Stadium in the Ravel concerto, with Vladimir Bakaleinikoff as guest conductor of the Portland Symphony Orchestra.

DUSOLINA GIANNINI (center)
with Mr. and Mrs. Leo Blech at tea in Scheveningen, Holland.

MAX ALTGLASS
recently returned from South America and the West Indies. Here he is shown on a mule about to ascend the 3,300-foot mountain fortress of King Henri Christophe. The tenor is now in New York for his fourteenth season with the Metropolitan Opera. He reopened his teaching studio on October 1.

(Right)

MR. and MRS. EUGENE GOOSSENS
in their suite at the Hotel Plaza in New York, where they stopped for a few days on their way back to Cincinnati from a summer in Europe. (Photo by Musical Courier Staff Photographer.)

(Left)

OSCAR SEAGLE and MARGARET ROBERTSON
of Chattanooga, Tenn., scholarship winner at the Oscar Seagle Summer School at Schroon Lake, N. Y.

ALBERT MORINI,
European impresario, made a visit to New York this month. Mr. Morini returned to Europe on October 14 via SS. Normandie.

MUSICAL COURIER
Review of the World's Music

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NEW YORK OCTOBER 15, 1937 No. 2949

A courteous bow and warmly welcome handshake to the new musical season. May it bring fruitful pleasure to concert and opera attendants, and abundant shekels to the tonal practitioners!

—o—

Good music is moving more and more toward radio, but it is agreeable to report also that radio is moving more and more toward good music.

—o—

To achieve the highest results in piano playing, there must be perfect coordination between the mind, heart, fingers and feet.

—o—

Innocence at Home

American musicians, in competition with the hordes of foreigners constantly arriving and remaining in this country, will be interested in the fact that when our citizens land in England, their United States passports are stamped at English ports with this welcoming passage: "Leave to land granted this day on condition that the holder does not enter any employment paid or unpaid while in the United Kingdom."

In that connection, it might interest our compatriots to learn also that quite recently the Soviet Government issued orders refusing musical employment to any foreigners in Russia who visit or live in that country, and depriving such aliens of positions who had been holding them.

All of which makes cheerful reading when one considers that America makes no similar restrictions against foreigners on our shores, that meanwhile thousands of our own tonalists are still jobless, and in many cases without proper food and clothes.

Radio Progress

Yet another symposium on the subject, Is Radio Developing the Public's Appetite for "Better Music"? has come to hand. This is contributed by M. M. Beard to the September issue of Pick-Ups, a periodical devoted to the development of sound transmission and published by the Western Electric Company. It is the result of a questionnaire sent to more than 200 broadcasting stations, and the general reply is decidedly "yes."

Some important statistics collected in the story are as follows:

"NBC (Red and Blue Networks) broadcast 51.9 per cent more classical and semi-classical music in 1936 than in 1935; WOR-Mutual, 75 per cent more; Columbia, 22 per cent more, and 48 per cent more in 1936 than in 1935.

"Thirty-two million listeners have tuned in on the New York Philharmonic programs and 35,000,000 on the General Motors.

"The Ford Sunday Evening Hour audience was 70 per cent larger in 1036 than in 1935.

"NBC's Music Appreciation Hour, broadcast to 70,000 radio equipped schools, has a classroom audience of 7,000,000.

"The Metropolitan Opera series held an average weekly audience of 33,000,000.

"NBC has underwritten the greatest musical venture in its history and is assembling a crack orchestra of its own under the direction of Arturo Toscanini to broadcast a series of ten programs direct from an NBC studio.

"Columbia has commissioned six outstanding American composers to write special music of a classical nature for radio."

The first question, "Does fan mail show an increasing popularity of programs devoted to good music?" brought the answer "Yes" from only twenty-nine of the 200 stations, but the other seventy-one per cent reported that "those who enjoy classical and semi-classical music are not the fan letter writers of the country." Does this not point a moral to those who like and want a higher type of music? If they were as quick to make their wants known in writing, there would doubtless be a response to their wishes, as the networks are very sensitive to this index of public favor.

The second question, "Has the ratio of classical and semi-classical musical broadcasts as against jazz and dance music increased?", surprisingly brought an affirmative reply from 92 per cent of the stations reporting. Over 50 per cent of those answering also said that the rate of increase is "considerable." The average percentage of time devoted, by all stations reporting, to better music is 35 per cent of the total music time on the air.

At what time of day is the largest audience found for better music? According to this symposium, the late afternoon and early evening (especially on Sundays) are best.

Queried as to whether these stations were planning to increase their better music broadcasts, 81.8 per cent reported that they were.

Of considerable interest are the suggestions made by the program managers and other officials of the various stations as to how broadcasters can improve the presentation of programs devoted to better music. Some of these are as follows:

"Persuade educational authorities to devote more time to instruction with a view to broadcasting."

"Show musical leaders that commercial sponsorship of better music has a definite value, is not unethical, and would assist materially in increasing the number of such broadcasts."

"Show musicians' unions that wholehearted cooperation in broadcasting of good music is decidedly to their advantage, as it increases the demand for such music, which in turn leads to a greater demand for their services."

"If young people are to develop a taste for good music, they must have the encouragement of parents and the foundations of a musical education at home."

"Take classical music out of the 'Holy of Holiest' cubicle, humanize the older composers instead of deifying them."

"Commentaries, short explanations of the musical composition being played and interesting highlights on the composer's life help listeners to understand better and appreciate the programs."

"Advertise the classics in advance."

"Make explanations simple. Give music for what it is worth."

"Classical music broadcasts can be improved by continual repetition of many fine selections now only rarely heard."

"Most people who do not like symphonic music do not like it because they do not understand it. The public cannot be made to appreciate such music overnight. Education must come gradually."

"Broadcasting can be improved by putting arrangement and announcing in the hands of men who understand the music and feel sympathetic toward that which they are presenting."

—o—

What Is Real American Music?

The question of what actually constitutes "American" music has again been raised, apropos of the radio premiere of Howard Hanson's third symphony, commissioned by the Columbia Broadcasting System. The commentator is Alfred Metzger, who contributes the musical department in The Argonaut, of San Francisco. Says this writer:

"In a sense there will never be American music as long as this country consists of a people whose birth was among nations apart from the American continent. We have a cosmopolitan people, originating from all kinds of nationalities in the world. For this reason American music must contain elements of the music of all people represented in the cosmopolitan character of the American population.

"If we consider the American national music, the only real American is the Indian, and, since we have an entirely modern school of music, Indian folklore is not sufficiently modern in itself to be regarded as the American music of the day. . . . Therefore, so-called 'jazz' and similar products of the modern school come nearer to the American national school of music than the folklore of the Kentucky mountains or the primitive Indian music.

"However, when we discover music like that of Howard Hanson, Deems Taylor, George Gershwin, Edward MacDowell, Arthur Foote, John Philip Sousa, John Alden Carpenter, Henry Hadley, and certain of the Negro composers . . . we cannot help but regard the same as a form of music characteristic of the American people.

"Particularly characteristic is that of Howard Hanson, for, while it may not be American from a nationalistic point of view, it is the music of an American resident citizen, and since music is a universal language we must regard music composed by a musician residing in America as distinctly American music. . . .

"The music composed by American composers, that is to say by composers living in America, must contain fragments of German, French, English, Scandinavian, Italian, and other music, according to the original nationality of the composer who emigrated to this country. . . . Howard Hanson's third symphony, while containing unquestionably Scandinavian bits of national music, is nevertheless American music, for it is the composition of a resident of America. As such, we regard it as decidedly good music. The early German composers, like Mozart, in the same manner had unquestionable strains of Italian music, and some of the Russian composers, like Tschaikowsky, had unquestionable strains of German music. The early French composers, like Gluck, also had German strains, while Bizet had certain Spanish leanings. . . ."

In principle, this is true, although the case of Gluck, originally a German, though writing French operas, seems to be even more complicated. It might be added, Bach absorbed and recreated a good deal of the Italian and French musical style of the day. Purcell, too, was much indebted to Continental models. But the real crux of the matter is the degree of individuality expressed by the composer, and how well he fused these materials into a personal style which could not be mistaken for that of any other creator. There is no objection to the presence of foreign elements in the works of a composer of any nation, unless he slavishly imitates some other creative personality or style and at best makes but a poor copy.

American composers need have no "inferiority complexes" about any music from the country of their forebears being in their bones. To succeed, they will do best by expressing their own personalities with as much sincerity, simplicity and genuine feeling as they can muster. Such music has a larger chance for survival than productions that seek merely to follow the popular fashion of the day as set by the international "advance guard."

VARIATIONS

By Leonard Liebling

The season's greetings to you, and if you would like a motto to carry you through the winter, remember Byron's beatific lines:

"Seek roses in December, ice in June;
Hope constancy in wind, or corn in chaff;
Believe a woman or an epitaph,
Or any other thing that's false, before
You trust in critics."

It is a long time since our Wrong Captions department has had a more striking contribution than the picture shown herewith. In his effective masquerade, one hardly recognizes the conductor of the St. Louis Orchestra. The picture is from the Nashville, Tenn., Banner, September 26, 1937.

Community Concerts To Bring Tenor and St. Louis Orchestra

VLADIMIR GOLSCMANN

Variations has established its network of contributors everywhere in the world, even behind the war lines in Spain.

Proof comes from Mme. V. V. Q., American wife of an officer fighting on the Franco side. She writes for this page, under date of September 11:

"You ask whether there is any music in our sorrowful country, except the drum, bugle and machine-gun. Yes, there is, and it may interest you and your readers to know that today San Sebastian (not far from where we live at present) will start the first of a series of three orchestral concerts with programs devoted to Bach, Wagner, Debussy and de Falla. The performers are the Philharmonic Symphony Society of Saragossa. . . .

"In lighter vein (most welcome in our sad surroundings) let me report several amusing anecdotes. First, there is the one about a former noted diplomat, held hostage several months, who escaped into Nationalist territory and volunteered as a Legionnaire, as he was over the age for mobilization. He is an extremely cultured man, a linguist, and a passionate music-lover, with a wide knowledge of the tonal masterpieces. He arrived at a small town near Madrid, and the soldiers were given various duties. His was to bring coal to the barracks. After heaving a couple of dozen bags, he was covered with dust, and his uniform was unrecognizable. As he carried the coal he whistled the Liebestod from Tristan and Isolde. A hospital nurse, walking along the street, heard him and stopped, astonished. She asked him, 'Do you know what you are whistling?' He replied, 'Yes.' She said, 'Do you know who wrote it?' He answered, 'Wagner.' The nurse looked at him in amazement and remarked, 'I had no idea that the coal heavers of this town were so very musical.'

"Then there was the Italian volunteer, wounded in the capture of Bilbao. He was sent to the hospital, and as his nurse bent over to adjust his bandages, he cried out *'Signorina, piano, piano . . . fa male . . . piano, piano . . . !'* A Navarre Legionnaire in the next bed watched him, puzzled, and when the nurse came to his bed, he said whimsically, 'If it's all the same to you, I'll take a guitar.' . . .

"We are waiting for Gijon to surrender. One of my friends has been held hostage there for almost a year. They use him, among others, to build fortifications and he works fourteen hours a day, with hardly any food. I spoke the other day to some refugees from there, who were brought out by the American battleship Kane. They are naturalized Americans. One mere boy had been in prison for months, and an American Consul had to get him out. I saw the Consul later, and although he is hard-boiled and no longer a young man, he cried, yes, literally cried, as he told of the cruelties he had witnessed in Gijon. He said that if he had the governor of that city out here, he would smash him to a pulp. . . .

"I am enclosing a batch of death-notices. They are very fancy, but, as you probably remember, that is the usual way they print a death notice in Spain, even during the Republic. I have underlined on each one the reason why I sent them. These appear by the dozens every day. They are not intended for propaganda, but are merely memorials, such as families in Spain always put in the papers in case of death, normal or otherwise. None of these men were soldiers, or even politically active. Living in places held by the Reds, all became victims of assassination, because they refused to fight on the side of the bloodthirsty radicals."

Edna Horton, White Plains, N. Y., correspondent of the Musical Courier, sends a clipping from the Reporter, daily paper of that city, bulletining the recent arrest there of Antonia Brico (conductor of the Woman's Symphony Orchestra) for speeding in her motor car. Miss Horton comments: "I'm sure that the mishap will not influence Miss Brico to slow up on necessary fast tempi at her concerts this season."

Mystery item—An anonymous contributor sends the appended newspaper clipping from London, but does not mention the source of publication:

PLAUDITS AT THE PROMS

How happy those who think all music good
When it's conducted by Sir Henry Wood!
Hark at their cheers! None else as he can reach 'em—
Not even Sargent or Sir Thomas Beecham.
Their savage breasts, unsoothed by music's charms,
Are roused to ecstasy by Bax and Brahms;
Fierce chords by Liszt and gentle songs by Delius,
The symphonies of Schubert and Sibelius,
Wagnerian grandeur, pathos of Tchaikovsky,
And fugues by Bach (arr. Klenovsky),
They greet with hoarse 'Bravos!'; nor do they grouse
When Bela Bartok follows Johann Strauss—
Receiving all with rapturous panegyrics
Hardly to be distinguished from hysterics.
How happy those of our benighted race
Who find Elysium in Langham Place!

I am nearing the finish of Hendrik Willem van Loon's new book, The Arts, and as I expected, the reading has furnished me infinite pleasure and instruction. Don't let the title frighten you away from the volume, for this is not the usual parade of dates and other dry data to which the subject has impelled so many authors. This one fills his pages with authoritative information, of course, but also he spices it with continual sly humor. Music takes up about one-fourth of the many pages, and gets broad-minded treatment, even though it is plain that van Loon must be regarded primarily as a three-B man, with a logical detour toward Mozart. The Arts handles tonal matters in a common-senser way than all the other books dedicated to "the common sense" of music.

The program of a local WPA concert spells the Russian composer's name, "Kimsky-Korsakoff." Doubtless the influence of the Ku Klux Klan.

Charles Wakefield Cadman was in town recently after a salutary summer spent at the MacDowell Colony in Peterborough, N. H. I can report happily that he has recovered completely from his serious mastoid operation, looks more robust than for years past, and faces a long list of engagements for recitals and lectures. However, his-smile-that-won't-come-off is due principally, I suspect, to the fact that his Mardi Gras music is to be performed by John Barbirolli with the New York Philharmonic orchestra next December.

The Baton, San Francisco journal of the Federal Music Project, tells this old quip, old but long out of publication:

Liszt hadn't much more reason to love the critics than Wagner had. They were always "after him." Once in a while he sharpened his tongue and talked back.

One day when three friends called on him he suggested a game of whist. Two of them were willing, the other confessed he didn't know a thing about whist.

"Ah!" replied Liszt—"then you can be our critic!"

J. S. writes: "Did you ever notice the resemblance between the 'big' melody in Gershwin's Rhapsody in Blue, and the lovely lyrical strain (last few pages) of Tschaikowsky's Romeo and Juliet Overture?"

Yes; and I have noticed, too, the resemblance between the Tschaikowsky finale and some lovely strains from Lohengrin.

What are the best known radio moaners of popular songs crying about all the time? The huge pay they receive ought to inspire a few cheerful tones occasionally.

Symphony and sodas have formed a most useful affiliation in Cincinnati, as shown in the attached advertisement and picture from the Post of that city, issue of September 16. Sponsor of the delectable contest is the progressive Dow Drug Company.

Fifteen lucky winners must supply the best ideas for the missing line in this limerick:

The music our Symphony plays
Brings happiness into our days;
When the concert is done
To Dow's we must run,
. . . . . .

A Dow's Sundae should be sweetly welcome after one of those symphonic novelties which leave such a sour taste.

WIN 15 SEASON SYMPHONY TICKETS IN SYMPHONY SUNDAE CONTEST. ENTRY BLANK GIVEN AWAY WITH A
"SYMPHONY SUNDAE"
15c
Besides enjoying a delicious Symphony Sundae you have the opportunity of winning a Season Symphony Ticket. Ask for an entry blank with your purchase of a Symphony Sundae at your nearest Dow's Soda Fountain.
"Every Cincinnatian Should Hear the Symphony Orchestra this Season."

SYMPHONIES AND SODAS

There seems to be plenty of life in these musician friends of yours. Fifty-seventh Street has again assumed the aspect of Salzburg and in the block between Sixth and Seventh Avenues little intimate groups of this one and that are observed chit-chatting.

Today I spied Alexander Smallens and Arpad Sandor conniving; yesterday I saw Bruno Zirato standing sphinx-like in front of the Steinway Building, watching Arthur Judson himself crossing the street to eat at the Lotus Club; two days ago I discovered George Brown rushing up and Jack Salter rushing down; and in between times I have glimpsed Frank Waller, Basil Cameron, Karl Krueger and Eugene Goossens dashing thither and sometimes hither.

Libbie Miller was spotted lunching at the Buckingham, as were Sydney De Vries and Walter Golde. And just as I invaded the flow of traffic at the peril of my life last Monday week Paul Lemay and wife, Margaret, tried to amputate my writer's cramp with their car.

As a matter of fact, my life has become so involved with musicians already that even as I pen this epistle I watch Jose Iturbi clad in flaming red pajamas standing in the window of his St. Hubert suite directly across the street arguing with his tailor who is showing him samples of cloth and attempting to measure him as the famous pianistic arms wave the air in characteristic Spanish gestures.

* * *

Alice Tully, who gives a Town Hall recital in New York this month, persuaded Wintter Watts last spring to wirte two new songs for her program. All summer long she waited in vain for the manuscripts. Even innumerable telephone calls and pleading notes when she was in Europe elicited no response from the composer except *domani, demain, mañana,* or other similar remarks.

Finally, in desperation the soprano visited the Watts habitat and demanded the songs *pronto.* Wintter answered blithely that they weren't finished and that he needed an hour more to complete them.

"Very well, then," said Alice, "I shall stay here quiet as a mouse for an hour while you work," and she sat herself down not to be budged by any pleadings of Wintter.

The composer tore his hair in frenzy, but finally started writing on the manuscripts.

In an hour and a half they were finished and Alice bore them off triumphantly.

Here's hoping they were worth waiting for, Alice. Such patience and persistence deserves reward. As for Wintter, he's a lucky chap. Most composers have to hound singers for attention; rarely is the game reversed.

* * *

What do you think? Toscanini almost lost his hand-picked NBC orchestra a short time ago, and great was the consternation. Somebody decided that all these first chair men assembled from the orchestras over the country must comply with the rules of the organization and take examinations before they could be put on the pay-roll. Word went around, and *en masse* the proud pets of the orchestra world stated flatly that they would resign rather than have their "great art" judged by examination. "Imagine! The very idea! Disgusting!" were their remarks, so I am told. "Musicians like *us*—hand-picked for the most perfect orchestra in the country, to be examined for our qualifications. Never! Never!"

Somebody got frightened. The examinations were abandoned.

* * *

One never knows what may happen to a pianist—particularly if it (the pianist) is a woman. They tell me that Winifred Christie, as a committee member, attended the International Red Cross Air Meeting in Budapest recently. Upon her arrival there there was excitement and much ado, and Winnie couldn't understand why she was the centre of so much attention. However, pianists have to come to grips with all sorts of problems and she accepted all the courtesies and attentions with aplomb and appreciation.

Suddenly, however, she was made aware that she had been mistaken for an eminent French aviatrix. She corrected the error to the embarrassment of everybody concerned.

* * *

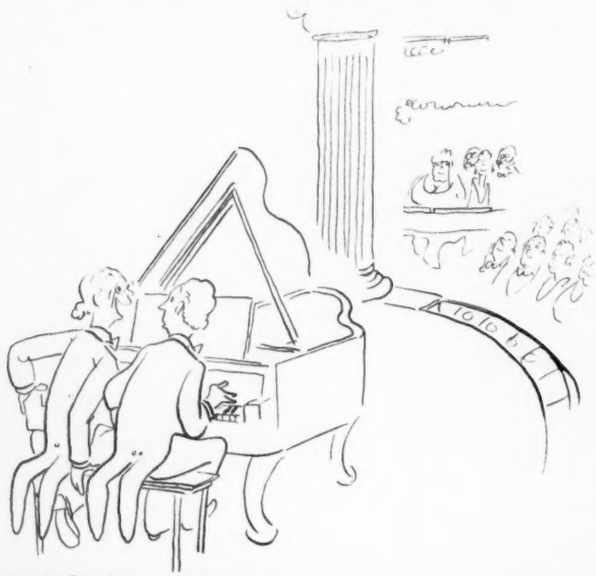
If you are a composer you must have received letters and poems from people who want you to set their lyrics to music. Charles Wakefield Cadman gets sheaves of such communications, but I believe the best one is that which he sent to a friend of mine and which I snitched for your edification. Here it is:

Charles Wakefield Cadman
Dere Sir:

I am sening you some song poams. Now to subjuts they are comic, national and current events. If my poams suit you plese meet me at above address any day excep week-ends.

Yours resp.
Miss ——— ———

My friend never was able to learn whether Charley made an appointment. Some people keep their private lives awfully secret, it seems to me.



(Cartoon by Bo Brown)

"I finished first again—that's another buck you owe me!"

From Our Readers

Sealtest Musicians

Brooklyn, N. Y.,
September 27, 1937.

To the Musical Courier:

Your column, in many instances aside from the humorous musical life, undoubtedly is offering to its readers many constructive problems and their solution. Having this in mind I ask the liberty to submit an idea which might have already been thought of. Nevertheless actually there is nothing in process to remedy the situation.

The problem deals with the young debutante artists, instrumentalists and vocalists who, after being graduated from the studio and with sufficient coaxing of their intimate friends, attempt to appear before the concert public and the critics. As long as this situation prevails (that of rushing from the studio to the concert platform) there will always be friction between the future artist and the critic, or vice versa.

I hereby suggest the creation of a board, which might be called the Musical Forum, composed of non-partisan competent judges, where young aspirants would apply and receive preliminary criticism as to the status of their artistry. This board upon passing judgment as to the young artist, if favorable, might endorse his work with its seal, and such seal of this Musical Forum might appear on the program of the debutante. Thus the board would act as an intermediary advising the young aspirant, in the meantime upholding the artistic standards and thus avoiding future disappointments for audiences.

Yours very truly,
CHRISTOPHER TALLIS.

Thelma Spear's New York Recital

Thelma Spear, soprano, presents her program at Town Hall, New York, on October 19.

Foreign News in Brief

Two New Mascagni Operas

MILAN.—Mascagni is working on two new operas. The first is entitled I Bianchi e I Neri (The Blacks and the Whites, these being the two political parties which rent Florence and Tuscany with their factions in the time of Dante). The score will probably be completed by 1940. The second, of which the subject was not made known, the composer expects to finish by 1941 in time for performance at the opening of the Rome Universal Exhibition in that year. D. N. L.

L'Aiglon as an Opera Reaches Paris

PARIS.—L'Aiglon, music drama in five acts, poem by Edmond Rostand, adapted by Henri Cain, music by Arthur Honegger and Jacques Ibert, has come to the Paris Opéra via the Monte Carlo Opera, where it had its world premiere some months ago, and at which time it was duly reported in these columns. The success of the Paris presentations is undeniable. The score, if it does not contain anything to make one "sit up and take notice," is theatrical and an unobtrusive accompaniment to the stage action. Fanny Heldy is *chic* in the title role, Vanni-Marcoux makes a telling characterization of Flambeau, other roles being done by M. Endreze (Metternich), MM. Narçon, Noret, Mmes. Courtin, Wolfer, Morere, and Ricquier. François Ruhlmann conducted. The Wagram scene, utilizing the Klauz luminous projection, produced a striking effect. I. S.

Euryanthe at Salzburg

SALZBURG.—The last of the ten operas given during the summer festival was Euryanthe by Weber, the work winning spontaneous and unexpected success at each performance. Bruno Walter conducted, and it is thanks to his love for the score, and his ability to center attention on it and take the listener's mind off the absurdities of the libretto, that the production owed its triumph. Prominent in the cast were Kerstin Thorborg, Herbert Alsen and Ludwig Hofmann. I. S.

Mannheimer Heard at London Proms

LONDON.—Frank Mannheimer, American pianist, broke his summer holidays with several concert engagements. He was the only American pianist engaged to play at the Promenade Concerts this summer under Sir Henry Wood, being heard in the Beethoven B flat concerto.

Dolmetsch Decorated

PARIS.—Arnold Dolmetsch has been nominated Chevalier de la Legion d'Honneur by the French Government in recognition of the importance of his researches into ancient music and in particular for services he has rendered to French art. I. S.

Honoring Italian Folksongs

NAPLES.—The first exhibition of old *canzoni,* or songs, was opened early in September, in the building of the Permanent Exhibition here, on the occasion of the traditional Piedigrotta Festival. Arranged in two sections, the first covering the period from 1640 to 1880, the second from 1880 to the present, the show assembles autographs, documents, old prints, souvenirs, curios and relics, with rare editions of the songs of Salvator Rosa, Rossini, Bellini, Donizetti and Mercadante. A particular folkloristic and historical interest attaches to the Exhibition since each Neapolitan song, whether popular or patriotic, is presented in its natural setting, and with carefully coordinated documents through which the history of each may be traced. D. N. L.

Portland School Reorganized

Ellison-White Conservatory Has New Head and Faculty Members—Resident Orchestra Announces Two Series

PORTLAND, ORE.—Thorough-going reorganization of the Ellison-White Conservatory, involving the complete rehabilitation of its plant and the addition of several new names to the faculty, has been made by Ariel Rubstein, recently named director of the institution. With these changes and extensions of its facilities it is hoped that the school will again assume the dominant position in the musical life of the community that it held in past years.

Rubstein was until last year director of the Center Conservatory in New York City and has accordingly had wide experience directing conservatory activities. He likewise will head the school's piano department. Other department heads named by Mr. Rubstein are Nathan Abas, violin; Nikola Zan, voice; and Rouen Faith, harmony and theory.

ORCHESTRA'S PLANS

Another change in administrative heads which will vitally affect the musical life of the city is the appointment of Louise Root as manager of the Portland Symphony Orchestra, succeeding James J. Richardson, who resigned in September after holding the position for only a few months. Miss Root was for two years assistant to Mrs. M. Donald Spencer, long manager of the orchestra, and served in the same capacity under Mr. Richardson.

The Symphony Society to which Willem van Hoogstraten returns for his twelfth season as conductor, announces two series of concerts during the winter season, its twenty-seventh, totalling fourteen separate performances. These, plus the three concerts, announced by the Portland Junior Symphony, the thirteen separate items on the Ellison-White Artist Series and the six offered by the Paramount Theater will practically assure Portland of the most elaborate musical season in its history.

D. L. P.

I SEE THAT

Among passengers brought to New York on September 30 by the SS. Normandie were Elisabeth Rethberg, Ezio Pinza, Mary Garden, and Mr. and Mrs. Marcel Dupré.

* * *

Jules Domeanu, English pianist and conductor, gave his first recital in this country in four years in Carlisle, Pa., on October 19.

* * *

Josef Wagner, European pianist and composer, left early in October for St. Louis.

Marcel Dupré, organist, began his sixth American tour under the Laberge management with a recital at Grace Church, New York.

* * *

The SS. Conte di Savoia, docking in New York on October 7, brought Gina Cigna, Romano Romani and Rosario Scalero.

* * *

William O'Toole, author of Creative Piano Technic, is giving a teacher's course in New York City, on ten Thursdays, beginning October 14.

MENTOR OF SINGERS

LOUIS BACHNER, vocal teacher, has resumed teaching at his New York studio. Three prominent European artists who are touring America, Sigrid Onegin, Ria Ginster and Joseph Schmidt, are his pupils. (Photo by Blackstone Studio.)

* * *

Betty Paret, harpist, has begun an active season of concerts and teaching, having returned from the summer home of Mr. and Mrs. Theodore Steinway at Long Pond, Mass., where she was a guest.

* * *

Harriot Eudora Barrows, teacher of singing, has reopened her studios in New York and Boston.

* * *

Gari Shelton gives a piano recital in Town Hall, New York, on November 1, playing music of Bach, Brahms, Ravel, Albeniz, Prokofieff, Chopin and Liszt.

* * *

Gertrud Wettergren is back in America, arriving on October 6 by the SS. Kungsholm.

* * *

Artur Rodzinski and John Alden Carpenter returned from Europe on October 1 by the SS. Manhattan.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Friday, October 15
Michael Zadora, pianist, Town Hall (E)

Saturday, October 16
Fritz Kreisler, violinist, Carnegie Hall (A)
Mary Betty Felts, pianist, Town Hall (A)
Montgomery Davis, baritone, Town Hall (E)
Jooss Ballet, Alvin Theatre (A and E)

Sunday, October 17
Wagnerian Festival Singers, Town Hall (A)
Jooss Ballet, Alvin Theatre (A and E)

Monday, October 18
Francis Aranyi, violinist, Town Hall (E)

Tuesday, October 19
Philadelphia Orchestra, Carnegie Hall (E)
Gertrude Borzi, coloratura soprano, Town Hall (A)
Thelma Spear, soprano, Town Hall (E)

Wednesday, October 20
Patricia Patterson, mezzo-soprano, Town Hall (A)
Mary Munn, pianist, Town Hall (E)

Thursday, October 21
Philharmonic-Symphony Society, Carnegie Hall (E)
David Blair McClosky, baritone, Town Hall (A)

Friday, October 22
Ruth Breton, violinist, Town Hall (E)
Monte Carlo Ballet Russe, Metropolitan Opera House (E)

Saturday, October 23
Katherine Bacon, pianist, Town Hall (A)
Raymonde Delaunois and Carlos Salzedo, Town Hall (E)
Monte Carlo Ballet Russe, Metropolitan Opera House (A and E)

Sunday, October 24
Philharmonic-Symphony Society, Carnegie Hall (A)
Alice Tully, soprano, Town Hall (A)
Ernst Victor Wolff, harpsichord and piano, Town Hall (E)
Monte Carlo Ballet Russe, Metropolitan Opera House (E)

Monday, October 25
Harold Henry, pianist, Town Hall (E)
Monte Carlo Ballet Russe, Metropolitan Opera House (E)

Tuesday, October 26
Feodor Chaliapin, basso, Carnegie Hall (E)
Jorge Bolet, pianist, Town Hall (A)
Richard Tauber, tenor, Town Hall (E)
Monte Carlo Ballet Russe, Metropolitan Opera House (E)

Wednesday, October 27
Leona Flood, violinist, Town Hall (E)
Monte Carlo Ballet Russe, Metropolitan Opera House (E)

Thursday, October 28
Philharmonic-Symphony Society, Carnegie Hall (E)
Joseph Paul Smith, baritone, Town Hall (E)
Monte Carlo Ballet Russe, Metropolitan Opera House (E)

Friday, October 29
Julia Peters, soprano, Carnegie Hall (E)
Brantford Canadian Choir, Town Hall (E)
Monte Carlo Ballet Russe, Metropolitan Opera House (E)

Saturday, October 30
Carol Moorland, pianist, Town Hall (A)
Richard Tauber, tenor, Town Hall (E)
Monte Carlo Ballet Russe, Metropolitan Opera House (A and E)

Sunday, October 31
Philharmonic-Symphony Society, Carnegie Hall (A)
Bartlett and Robertson, two-pianists, Town Hall (A)
Frank Glazer, pianist, Town Hall (E)
Monte Carlo Ballet Russe, Metropolitan Opera House (A and E)

Monday, November 1
Gari Shelton, pianist, Town Hall (E)

Tuesday, November 2
Sylvia Smith, pianist, Town Hall (E)

Wednesday, November 3
Jascha Heifetz, violinist, Carnegie Hall (E)
Leonard Shure, pianist, Town Hall (E)

Thursday, November 4
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Novemeber 5
Philharmonic-Symphony Society, Carnegie Hall (A)

Saturday, November 6
Philharmonic-Symphony Society, Carnegie Hall (E)
Eugene List, pianist, Town Hall (A)
Philip Fine, baritone, Town Hall (E)

Sunday, November 7
Philharmonic-Symphony Society, Carnegie Hall (A)
Erica Morini, violinist, Town Hall (A)
New Friends of Music, Kolisch Quartet and Hortense Monath, Town Hall, 5:30 p.m.
Grace Castagnetta, pianist, Town Hall (E)

Monday, November 8
Simon Barer, pianist, Carnegie Hall (E)
Gilbert Ross, violinist, and Andrew Haigh, pianist, Town Hall (A)
Rosalyn Tureck, pianist, first of a series of six Bach recitals, Town Hall (E)

Tuseday, November 9
Philadelphia Orchestra, Carnegie Hall (E)
Viola Wasterlain, violinist, Town Hall (A)
Phil Duey, baritone, Town Hall (E)

Wednesday, November 10
Lilian Stiles-Allen, soprano, Town Hall (A)
Lotte Lehmann, soprano, Town Hall (E)

Thursday, November 11
Philharmonic-Symphony Society, Carnegie Hall (E)
Moriz Rosenthal, pianist, Town Hall (E)

Friday, November 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Jeanne Behrend, pianist, Town Hall (E)
John Carroll, baritone, Town Hall (E)

Saturday, November 13
Sidney Sukoenig, pianist, Carnegie Hall (A)
Philharmonic-symphony Society, Carnegie Hall (E)
Stanley Hummell, pianist, Town Hall (A)
Orrea Pernel, violinist, Town Hall (E)

Sunday, November 14
Philharmonic-Symphony Society, Carnegie Hall (A)
Leonora Cortez, pianist, Town Hall (A)
New Friends of Music, Kolisch Quartet, members of Boston Symphony Orchestra, Benjamin Kohon, bassoonist, Joseph Schuster, cellist, Town Hall, 5:30 p.m.
Louis Persinger, violinist, Town Hall (E)

Monday, November 15
National Orchestral Association, Carnegie Hall (E)
Louis Shenk, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)

Returning to New York by the SS. Ile de France on October 5 were Mr. and Mrs. René Maison.

* * *

Franco Ghione, conductor of the Detroit Symphony Orchestra, arrived in New York on the SS. Rex, October 14.

* * *

The Don Cossack Russian Male Chorus arrived on October 1 for a fully booked American season. Their schedule forces them to travel by airplane.

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National Contest for Choral Works Sponsored by Sigma Alpha Iota

Closing Date Announced for January 1—Musical Fraternity, Now in Thirty-fourth Year, Has Chapters in Seventy-two Leading Schools

The National Choral Awards for American Women Composers, sponsored by Sigma Alpha Iota, end January 1, 1938, when manuscripts will be referred to the judges. Details of the contest are in charge of a national committee of patronesses with Marion Sauer of Springfield, Ill., chairman, and Helen Bickel of New York, secretary. Members are: Mrs. Frederic Sterling of Indianapolis; Amy Keith Carroll of Chicago; Mrs. H. S. Godfrey of Minneapolis; Mrs. Frank L. Swarthout of Detroit; Mrs. George S. Maslen of Los Angeles; Mrs. E. B. Doran of Baton Rouge, La.; Mrs. Paul Steese of Rochester, N. Y.; Mrs. T. B. Newbill of Kansas City. Sigma Alpha Iota has 1,000 patroness members, and these have underwritten the prizes and other obligations relative to the contest.

The contest will be judged by a committee of five: Dr. Howard Hanson, director, Eastman School of Music; Max Krone, Northwestern University School of Music; Dr. Earl V. Moore, director, University of Michigan School of Music; Hugh Ross, conductor, Schola Cantorum of New York; Albert Stoessel of the Juilliard Graduate School.

History of Fraternity

Sigma Alpha Iota was founded on June 12, 1903, in the University School of Music, Ann Arbor, Mich., by Elizabeth Campbell, Minnie Davis Sherrill, Nora Crane Hunt, Frances Caspari, Georgiana Potts, Mary Storrs Anderson and Leila Farlin. In thirty-four years the fraternity has installed chapters in seventy-two leading conservatories, colleges and universities of the United States. Sixty-seven chapters are active, five temporarily inactive. There are thirty-five chartered alumnae chapters and groups throughout the country. According to the by-laws the organization is dedicated to "uphold the highest ideals of music education; to further American music and promote musical understanding between America and foreign countries; to promote and dignify the musical profession; and develop loyalty to the Alma Mater."

It is stated that membership is limited to "students of music of exceptional ability and serious attitude, and to professional musicians. Patroness members are active in the support of music. Honorary members are national and internationally known artists." Sigma Alpha Iota holds membership in the Women's Professional Panhellenic Association. Gertrude Evans, national president of the fraternity since 1931, has served two years as president of this association and is now its director of public relations. Sigma Alpha Iota is a member of the National Federation of Music Clubs, and Mrs. Vincent Ober, national president of this federation, and others formerly holding this office are honorary members of Sigma Alpha Iota. The fraternity is officially represented at national meetings of the National Federation of Music Clubs, the Music Educators National Conference and the Music Teachers National Association.

National Conventions a Feature

Sigma Alpha Iota holds national conventions triennially, the next in Milwaukee, beginning August 27, 1938. The fraternity is divided geographically into eight provinces, and each province holds its own convention between national meetings.

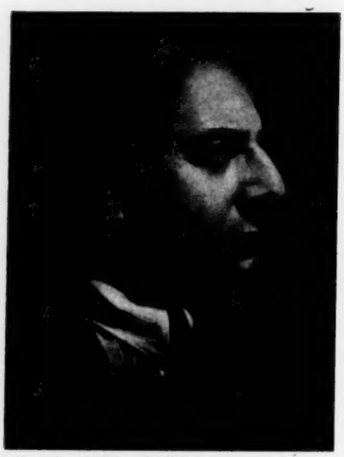
Included in national projects of Sigma Alpha Iota are: a cottage erected by the fraternity in 1918 at the MacDowell Colony; national house headquarters in Chicago, New York and Miami; a national loan scholarship fund for members; individual chapter scholarships; and a national endowment fund.

The fraternity publishes Pan Pipes of Sigma Alpha Iota, a quarterly magazine; a Book of Facts; song book; series of chapter manuals; and a confidential monthly bulletin. Marjorie Gallaher of Denver is national editor.

The national executive board comprises national officers, chairmen of two national standing committees, and the province presidents. Present members are: president, Gertrude Evans; vice-president, Mrs. Oliver Saunders; treasurer, Mrs. Frank Geimer; secretary, Mrs. C. M. Sale; chaplain, Mrs. Arthur Blegen; chairman of finance (and a founder), Elizabeth Campbell; chairman of standards, Helen Olin Roberts; Alpha Province president, Marjorie McLean; Beta Province president, Mrs. C. Harold Larsh; Gamma Province president, Mrs. George Wood; Delta Province president, Mrs. D. D. Rasco; Epsilon Province president, Mrs. F. N. Wilson; Zeta Province president, Oramay Ballinger Welch; Eta Province president, Marion Sauer; Theta Province president, Edwina Fowler.

Ernst Victor Wolff's New York Program

Ernst Victor Wolff gives a recital of harpsichord and piano music at Town Hall, New York, on October 24. Dr. Wolff plays the Bach-Busoni chaconne,



(Photo by Oggiano Studio)

ERNST VICTOR WOLFF

Purcell's A Major toccata, Handel's A major suite and the Carl Philip Emanuel Bach D minor concerto. In this last work he will be assisted by Max Hollander and Bernard Robbins, violinists; Milton Katims, violist; Sterling Hunkins, cellist, and Harold Smith, double-bass player. The final composition on the program is Schubert's B flat major piano sonata.

Dr. Wolff also offers a recital with assisting artists, at the Brooklyn Institute of Arts and Sciences, the Brooklyn Academy of Music, December 5.

BRIDE OF OLD JAPAN

MARIA SAMSON,

artist-pupil of Estelle Liebling, as Madam Butterfly, a role she sang at Robin Hood Dell in Philadelphia this summer; and in September at the Hippodrome, New York. (Angelo Photo.)

Iolanthe Sung in San Diego Bowl

Federal Music Project Opera Unit Gives Gilbert and Sullivan Work—John Tyers in Recital

San Diego, Calif.—The opera unit of the Federal Music Project (Charles Marsh, director) gave Iolanthe at the Wegeforth Bowl, out-of-door theatre of the San Diego Zoo on September 21 to 26. An excellent performance under the musical and dramatic direction of Julius Leib and William G. Stewart, beautifully costumed by Helen Beth, gave opportunities to Carmen Conger and Jack Dawson, vocally and dramatically capable as the lovers; Charles Cannon, the project's clever young comedian, who scored as the Chancellor; Genevieve Roberts and Elizabeth Clarke, effective as Iolanthe and the Fairy Queen, and others. A word of commendation is due George Guenther for a remarkably apt bit of eccentric dancing.

A recital by John Tyers, baritone, was given on September 21 at the Wednesday Club House. A graduate of the Louis Bangert Studios, Mr. Tyers spent last winter as a scholarship student at Juilliard Graduate School where he is to return. A voice of much natural beauty, technically equipped, met the demands of an exacting program which included French, German, Italian and English songs. Especially creditable was the singing of Rossini's Largo al Factotum. Delightful accompaniments were contributed by Constance Mills Herreshoff, composer and pianist. H. B.

Galamian Resumes Paris Teaching

Jean Galamian, violin teacher of Paris, has returned to Paris from Lago di Garda, Italy, where he taught a violin class and prepared his artist-pupils for forthcoming tours.

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Buffalo Announces Many Concerts

Recital and Chamber Music Artists to Pay Visits—Local Orchestra Plans Twelve Events

BUFFALO, N. Y.—Zorah B. Berry is bringing a fine list of artists here this season, with Kirsten Flagstad opening the series, followed by Josef Hofmann, Rose Bampton and Richard Bonelli, the Boston Symphony Orchestra, Ruth Slenczynski, Yehudi Menuhin, Georges Enesco and Felix Salmond, and Lawrence Tibbett. The Sunday Afternoon Series has Serge Rachmaninoff, Fritz Kreisler, Lotte Lehmann, and Lily Pons.

The Kolisch Quartet begins the Symphony Society Series, followed by the Gordon Quartet with Muriel Kerr, pianist, and the Roth, Coolidge and Budapest Quartets.

The Buffalo Orchestra (Franco Autori, conductor), starts its twelve concerts early in November under the joint sponsorship of the Philharmonic Orchestra-Society and the Federal Music Project. Both local and out of town soloists are to appear on the programs.

The Chromatic Club's evening recitalists are Julius Huehn, baritone, and Robert Casadesus, pianist. R. Leon Trick is chairman and Mrs. Sidney Wertimer has arranged the six afternoon programs. Margaret Frye is president of the club.

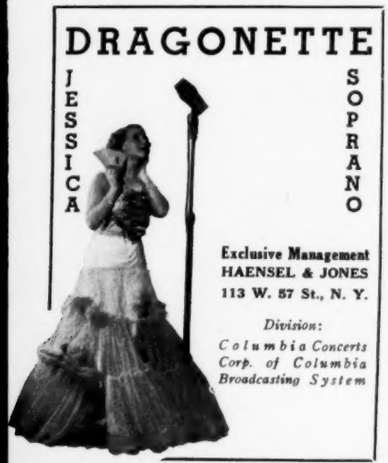
C. Gordon Watkins announces four piano concerts.

The Music Forum for Piano Teachers (Emilie Davis, president), has for speakers Jenö Swislowski, Muriel Halliday, Jessamine Long, and C. Gordon Watkins.

RECITAL BY ERNEST CRAMER

Mrs. John L. Eckel presented her artist pupil, Ernest Cramer, in recital in the Town Club on September 21. His program comprised the first movement of the concerto in E flat major (Mozart), partita in E major (Bach), concerto in G minor (Bruch), and a group by Mendelssohn-Cramer, Godowsky-Heifetz, Dvorak-Kreisler, with encores including the aria from the Goldmark concerto, and his own composition, Serenade. The program disclosed a warm, broad tone and the technical passages were accomplished with clarity and ease. Elizabeth Ackerman furnished sympathetic accompaniments. The large audience was warmly appreciative.

J. Allen Fusca, managing director of Concert Bureau, Inc., announces a performance of the Salzburg Opera Guild in November. L. H. M.



FAR-TRAVELLED PIANIST

JAN SMETERLIN

opened his season in September at the Folkstone Music Festival in England with the London Royal Philharmonic Orchestra. He then went to Sweden for three concerts in Stockholm, two in Göthenburg, and appearances in Upsala, Orebro, Karestad, Helsingborg, Malmö, Lund. Next come engagements in Paris with the Colonne Orchestra and in Rotterdam, The Hague and other cities of Holland; and, back in England, three concerts in London, broadcast to India, and concerts in Woking, Bedford, Leeds, Bournemouth. The pianist sails for America on November 24 by the SS. Queen Mary.

Providence Season Launched

U. S. Marine Band Appears—Orchestral and Recital Courses Promise Interesting Fare—New England Opera Company Formed

PROVIDENCE, R. I.—Under the auspices of the Washington Park Men's Community Club, two concerts were given in the Metropolitan Theatre by the United States Marine Band, inaugurating the music season in Providence. The band was conducted by Captain Taylor Branson and featured Ralph de Hart, cornetist, and Charles Owen, xylophonist.

Providence will again have a series arranged by the Community Concert Association, with the following list of artists: Fritz Kreisler, Helen Jepson, the Trudi Schoop Ballet, Andres Segovia and the Philharmonic Orchestra of New York with Eugene List as soloist.

The Boston Symphony Orchestra series features Martha Baird, Richard Burgin, Jean Bedetti and Raya Garbousova as soloists.

The Providence Symphony Orchestra has as soloists for three concerts, Arthur B. Hitchcock, Fray and Braggiotti and Hans Wiener and his ballet company. Also, in a specially arranged series of children's concerts, Martha Baird is the assisting artist.

The R. I. School of Design will present a series of chamber concerts illustrative of chamber music from the days of Vivaldi and Bach to modern music. The Musical Art Quartet assisted by Frank Sheridan will be heard in this group of concerts.

The New England Grand Opera Company (Daniel Sciotti, director, and Rene Viau, chorus director), has launched a project to give opera performances once a month throughout the season. Groups are being established in Providence, Fall River, New Bedford and Taunton to give practice and encouragement to young singers. Emma Beldan, Newport soprano, makes her debut in Boheme at the Metropolitan Theatre.

The Pawtucket Civic Music Association announces three concerts at which the soloists will be Kerstin Thorborg, Gregor Piatigorsky and John Charles Thomas. B. N. D.

National Orchestral Association to Present Soloists

American artists will be presented by the National Orchestral Association this season at the regular Monday evening concerts in Carnegie Hall, New York. These include Muriel Kerr, pianist, November 15; Stephan Hero, violinist, December 13; William Hain, tenor, January 24; Sascha Gorodnitzki, pianist, February 28; Mack Harrell, baritone, and Anton Bilotti, composer-pianist, March 21; Benno Rabinof, violinist, April 25.

The association reports that twenty-one of its graduates have signed contracts with the orchestras of Cleveland, Cincinnati, Indianapolis, Metropolitan Opera, Minneapolis, National Broadcasting Company, New York Philharmonic, Pittsburgh and St. Louis. Four men will be heads of sections.

Florence Foster Jenkins' Engagements

Florence Foster Jenkins, soprano, was heard early last month in a concert at the Marlborough-Blenheim, Atlantic City, N. J., with Rudolf Hildemann, at the piano. Her annual song recital at the Ritz-Carlton, New York, occurs on November 3.

Layman's Opera Course to Be Given by Metropolitan Guild

The Layman's Opera Course has been announced by the Metropolitan Opera Guild, to be conducted by Olga Samaroff Stokowski on Wednesday mornings in the ballroom of the Hotel Pierre, New York. The course is open to guild members and opera goers in general and lectures are illustrated by records and slides, and by members of the Metropolitan Opera in person. At the first lecture Charles Hackett and Susanne Fisher are soloists. The list of topics is: October 20, the Solo Song Element in Opera; 27, the Instrumental Element in Opera; November 3, the Concerted Vocal Element in Opera; 10, the Ballet in Opera and Stage Production; 17, the Dramatic Element in Opera; December 1, a Major Revival of the Season; December 8; and December 15, a Revival or Novelty of the Season.

Cherkassky Touring Europe

Shura Cherkassky, pianist, now in Europe, opens a tour with a recital at The Hague on November 2; 12, he is to play the Tschaikowsky concerto with orchestra in Stockholm; 15 and 17, recitals in Helsingfors, Finland; and 18 and 25, orchestral concerts in Wiborg, Finland, and Oslo, Norway. On December 3 Mr. Cherkassky is to play a Rachmaninoff concerto in Budapest under the direction of Fritz Busch. Extensive recitals in various European countries take up the remainder of the season.

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Boris Godounoff Produced by Los Angeles Federal Project

Moussorgsky Drama Sung in English Translation—Tandler Little Symphony Orchestra and Dancers at Hollywood Bowl

LOS ANGELES.—An effective presentation of Moussorgsky's tragic opera, Boris Godounoff, staged, directed and conducted by Jacques Samossoud, brought the largest audience of any Federal Music Project opera to the Philharmonic Auditorium on September 30. Despite the lack of first rate voices, the production was given an authentic ring, while the English translation made its involutions of plot comprehensible to all.

Samossoud's authoritative direction maintained an admirable control at all times, with musical balance and shading consistently preserved. The stage direction was skillful, with a careful eye to the maximum of dramatic value.

The Coronation Scene displayed the large chorus to advantage while the musical highlight was the lovely duet of Marina and the false Dimitri in the castle garden of the third act. The final demise of Boris, against a background of black garbed priests and nuns, and colorfully costumed Boyars, attained a striking conclusion.

In the title role, Vladimir Dubinsky proved his histrionic ability in the tradition of Chaliapin, though he was vocally uneven. Some tones were well produced, others unsteady and off key. Yet he contrived a well limned portrait of the character, especially in his conscience-stricken fear after Shouisky's narration of Dimitri's murder, and in the concluding death scene.

Thomas Redican again displayed the exceptional potentialities of his naturally fine tenor voice, as Gregory. Elizabeth Klein gave him adequate, if vocally too open, support as Marina, and also doubled as the hostess of the inn. Thomas Glynn brought down the house as the drunken monk, Varlaam; his action was never overdone, and his enunciation was splendid.

In the smaller roles, Eileen Kane showed vocal promise and attractive personality as Feodor, the son of Boris. Sten Englund provided a capable Pimenn, and Joseph Sullivan a rather weak Prince Shouisky. Eva Sieffert, Elfriede Schroeder-Hamblin, Saul Silverman, Ch. Fischkes, Raymond Williams and Henry Cantor completed the cast.

TANDLER ORCHESTRA REAPPEARS

Adolf Tandler, former conductor of the Los Angeles Symphony Orchestra, re-established his Little Symphony Orchestra and offered this group of fifty musicians in a post-season concert in the Hollywood Bowl on September 24. He presented a charming interpretation of the overture to Johann Strauss' Die Fledermaus, and an idyllically pastorale reading of the Schubert Unfinished Symphony. Bronislaw Gimpel was violin soloist in Sarasate's Gypsy Airs, playing with a tone of clarity and beauty, supported by virtuoso technic.

The Michio Ito dancers repeated the ballet to The Beautiful Blue Danube, indubitably the most lovely choreographic presentation which was offered during the regular Bowl season, and added to it two delightful Mozart Minuets, arranged by Tandler from the original manuscripts. The Evening Star, from Wagner's Tannhäuser, was beyond the vocal ability of John Holland, who fared somewhat better in songs by Carrie Jacobs Bond, Oscar Rasbach and Heinrich Tandler, with the composers appearing as accompanists in their own works.

PIANO RECITAL

An interested audience filled the Pacific Institute Concert Hall on September 21 to hear a piano recital by Will Garroway. He displayed his customary musicianship and understanding. His playing was characterized by forcefulness and vigor, with a depth of tone better adapted to a larger auditorium. A Chopin group opened the program. His choice of the MacDowell Sonata Tragica (Op. 45) was a refreshing change from the standard sonata items usually found in concert programs. The concluding group was brilliant, beginning with a Ravel composition, followed by three Debussy works, and concluding with the Dohannyi F minor etude. Encores were added.

R. D. S.

Hollywood Beethoven Society in First Program

HOLLYWOOD.—The Beethoven Society of Hollywood (Dr. Feodor Kolin, president) gave its first program on September 23, at the Hollywood Knickerbocker Hotel. Benno Rubinyi, pianist, was the artist, and his program held works of Beethoven, Bach, Schumann, Chopin, Tschaikowsky, Debussy, and Dohnanyi. Mr. Rubinyi's interpretation had musical tone of purity. Digital fleetness and technical skill of a high order prevailed throughout the evening. Assisting with two numbers was Marion Cooper, soprano, with Irene Dalton as accompanist.

C. D. K.

McFeeters and Van Thijn Complete Sonata Broadcasts

Raymond McFeeters, pianist, and Leni Van Thijn, violinist, have completed a series of twelve sonata recitals on KFWB,

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Hollywood. Presented in chronological order, they played sonatas by Tartini, Bach, Handel, Haydn, Mozart, Beethoven, Franck, Grieg, Schubert, Brahms, Sigtenhorst-Meyer and Harlow John Mills, a California composer. Richard D. Saunders, composer and music critic, gave program commentations. Mr. McFeeters accompanied Ernest Charles, composer and tenor, in a Pro Musica recital in San Mateo on August 22. Mr. Charles was heard in modern English and American songs, which included one group of his own songs. C. D. K.

IN BEHYMER CONCERT

ETHELWYN ZIEGLER,

composer-pianist of the Sutro-Seyler Studios in Los Angeles, was presented on September 30 in a Behymer recital at Barker Brothers' Auditorium. She played the Grieg concerto and a group of original piano numbers. Others appearing on this program were Sam Rifkind, violinist, pupil of Purcell Mayer; and Evelyn Schmidt, soprano, pupil of Carolyn Allingham. Accompanists were Miriam Gordon and Raymond McFeeters.

Bachenheimer Presents Pupils

HOLLYWOOD. — William Bachenheimer presented pupils in a recital on September 16. Among these were Patricia Patterson, who is to give a Town Hall, New York, recital and one in Boston. Sopranos were Gretl Schubert, Hester Hudson, Lois Cassell and Barbara Auslender; tenors were Harold Godchaux and Wilson Glick; baritones and basses were David Sheinart and Maurice Goldman. All proved in their vocal exercises and songs that they appreciate technical and artistic responsibilities. Mr. Bachenheimer, in a short talk before the program, explained his method of teaching with stress placed upon interpretation. C. D. K.

Winifred Christie to Play on Pacific Coast

Winifred Christie, pianist and exponent of the Moor Double Keyboard Piano, begins her 1937-38 American tour as soloist of the opening concert of the Coleman Concerts Association at Pasadena, Cal., on November 14. Miss Christie recently visited Budapest, and met Tibor Serly, young American composer, who conducted his new ballet music there. Mr. Serly is one of the latest converts to the Moor Double Keyboard Piano.

LEADS WOMEN'S ORCHESTRA

JAMES K. GUTHRIE

has been elected conductor of the Los Angeles Women's Symphony Orchestra, to take the place of Dr. William Ulrich. Three concerts are to be given at the Los Angeles Philharmonic Auditorium this winter. This orchestra is composed of 110 women musicians with Bessie Fuhrer Erb as concertmaster.

Rambling Around

Pina Paterno, dramatic soprano, has located in Hollywood. She was called to the Pacific Coast last spring by Fortune Gallo to sing in La Gioconda and Cavalleria Rusticana at the San Francisco War Memorial Opera House. Afterwards she toured with the company and appeared in performances of Cavalleria. Miss Paterno sang for two seasons in the Hippodrome grand opera productions under Pasquale Amato and Alfredo Salmaggi. Past appearances in the East have been at the Hotel Marlborough-Blenheim in Atlantic City and over radio station WINS in New York. Miss Paterno is under the Western management of the Behymer Artist Bureau and of Wynn Rocamera as her personal representative.

• • •

Archibald Sessions, organist of the University of Southern California, has resumed the series of morning half-hour organ recitals in Bovard Auditorium.

• • •

Vernon Leftwich's new piano work, impromptu in C minor, received its first presentation on September 27 by John Hopper, pianist, at the opening meeting of the Mary Carr Moore Manuscript Club of Los Angeles. Mr. Hopper is to play this composition at a recital in October at the Rowan Institute of Music and Allied Arts of Long Beach.

• • •

The Sutro-Seyler Studio of Los Angeles sponsored a pupils' concert on October 1 at the Beverly Hills Eastern Star, Beverly Hills, Calif. Those appearing were David Klein, Sam Rifkind, Miriam Gordon, Peggy McIntire, Jane Mumper, Donna Frandsen, Julianna Bauer, Peggy Mumper, and Stephen Kircleuer. At the Behymer Matinee on September 30 at Barker Bros. Auditorium, Ethelwyn Ziegler, composer-pianist, Sam Rifkind, violinist, and Evelyn Schmidt, soprano, were presented. Four-year-old Richard Burrows, played a program of piano numbers on September 25 at the Sutro-Seyler Studio recital hall.

• • •

The Gray Conservatory of Music of Los Angeles gave a pupils' recital on September 24 at Musart Centre Recital Hall under the direction of John A. Gray. Those appearing included June Stevenson, Maxie Lee, Marguerite Kyle, Robert V. Edwards, Leola Longress, Edith K. Owens, Thomas Greene, Jr., Phyllis Kelson and John Brown, Jr., from the classes of Diette Gross, Victoria J. Rice, Andrea Aragona and John A. Gray. Robert V. Edwards and Victoria J. Rice were the accompanists.

Grace Bush, composer-pianist of Los Angeles, gave a program of original compositions on September 15 for the Musical Arts Club of Long Beach. Belle Forbes Cutter, of Chicago, appeared on this program. Mrs. Bush also was heard on October 7 at the Woman's City Club of Long Beach, and September 21 at Beverly Hills assisted by Viola Ellis, contralto.

• • •

Horatio Cogswell, vocal teacher and opera coach of the University of Southern California at Los Angeles, has inaugurated grand opera classs. The first opera is Il Trovatore. Classes in the art of singing are also held.

• • •

Julia Howell, head of the theory department at the University of Southern California in Los Angeles, has been appointed in charge of Music Education. Miss Howell is revising three books on keyboard harmony compiled by Carolyn A. Alchin.

(*Continued on page 32*)

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Rambling Around

(*Continued from page* 31)

Max von L. Swarthout, director of the School of Music at the University of Southern California, announces the re-establishment of Listening Hour in Bovard Auditorium under the direction of Professor Pauline Alderman of the Trojan School of Music.

COACHING ON COAST

WILLIAM BACHENHEIMER
of Hollywood, musical director and coach for Maria Jeritza, prepared her for the appearances of October 3 and 10 on the General Motors Broadcast from New York (Erno Rapee, conductor).

Ernst Toch, composer for orchestra and motion pictures, now living at Santa Monica, heads the theory department of the Ken-Mar School of Music in Hollywood. Instruction in composition, counterpoint and orchestration both in private lessons and classes, especially suitable for motion picture, radio composers and arrangers, are given.

* * *

Helen Omeron, voice specialist, announces that Siroon Mangurian will be presented on October 24 singing songs by Armenian composers.

* * *

Clemence Gifford, contralto, appeared on October 12 at Denver, Colorado.

* * *

Standard Symphony Hour and Standard School of Broadcasts are sponsored in California by the Standard Oil Company. The tenth consecutive year began on September 30 with Alfred Hertz conducting. Pierre Monteux, Otto Klemperer, Artur Rodzinski, Willem van Hoogstraten, and Basil Cameron have directed in the past.

* * *

James K. Guthrie, conductor of the Los Angeles Women's Symphony Orchestra, will direct operas for Marcella Craft at Riverside. Twenty-one performances are to be given in English and include Thais, Don Pasquale, Carmen, Merry Wives of Windsor, Marriage of Figaro, Rigoletto, Fatinitza, and Haensel and Gretel. Mr. Guthrie is also conductor of the Pomona Symphony Orchestra at Pomona, California and the Riverside Symphonietta.

* * *

Merle Armitage, musical manager of Los Angeles, announces six attractions: Harald Kreutzberg, dancer, November 26 and 27; Wagnerian Singers, directed by Richard Hageman, December 2 and 4; Walter Gieseking, pianist, December 10; Gershwin's Porgy and Bess with Alexander Steinert conducting, from February 4 to 12; and Moriz Rosenthal, March 11, at the Philharmonic Auditorium.

* * *

Dr. George Liebling, concert pianist and composer, began a series of radio programs this month. His artist pupil, Dorothy Ellen Ford of Chicago has a recital on November 3, playing on this program the scherzo of Litolff's concerto arranged by Mr. Liebling. Miss Ford also is to be heard with the Federal Project Orchestra.

* * *

Vladimir Bakaleinikoff, conductor-composer, held conducting classes and directed recently at the University of Idaho, Moscow. In Portland, Oregon, he opened the Stadium Philharmonic Symphony concerts and offered classes at the National Music Camp, Interlochen, Michigan. He led three orchestra concerts there, two of which were national broadcasts over NBC. Mr. Bakaleinikoff is making Hollywood his home with appearances as guest conductor in the United States during the season. He has completed a book, Elementary Rules on Conducting of Orchestra, Band and Chorus which will be published shortly.

Mr. Bakaleinikoff originally came to this country to conduct Morris Gest's Moscow Art Theatre. Afterwards he organized and conducted the Louisville Symphony Orchestra for four years, and for ten years was guest conductor of the Cincinnati Orchestra.

* * *

Ruth Lorraine Close of Portland, Oregon, is Pacific Coast representative of George Leyden Colledge of New York. Artists here under her management are Vladimir Bakaleinikoff, Edith Knox, Hon. William Brownlow and Margaret Speaks.

* * *

The Hollywood Apollo Club, started rehearsals on September 27 under the direction of Malcolm McMillan, voice teacher, composer and conductor. Two public concerts are to be prepared and given at the Los Angeles Philharmonic Auditorium. Mr. McMillan plans to present programs that will include selections from opera, folk songs, sacred and secular choral numbers. Nationally known concert artists are engaged as guest soloists.

C. D. K.

Cantor Jacob Schwartz Resumes Instruction

Cantor Jacob Schwartz of New York, instructor of Hazanuth, has begun another season of preparing students for the cantorate. Mr. Schwartz, who is cantor of Temple B'nai Jeshurun, describes the art of Hazanuth "as bearing the same relation to the voice production of the cantor as *bel canto* to that of the opera singer."

Cantor Schwartz stated that there is a shortage of trained cantors in the United States, since the last convention of the Reformed Rabbis of America passed a resolution re-instating the cantorate in the synagogue. Formerly, most cantors were trained in Germany, Austria and Poland, but the racial ban in those countries has cut off most of that supply. Within recent months, Cantor Schwartz's pupils have been placed in synagogues in and around New York City, in Connecticut, Massachusetts, Pennsylvania, New Jersey, Rhode Island, as far west as California, and in England. Scholarships and partial scholarships are available under Cantor Schwartz.

KEYBOARDIST

ELSA FIEDLER,
pianist and accompanist. Among concert engagements booked for Miss Fiedler are appearances at Briarcliff School, Briarcliff, N. Y., October 15; Jordan Hall, Boston, Mass., October 26, and Guild Theater, New York, November 14. (Photo by Ruth Jacobi-Roth.)

Thuel Burnham and Russel Wragg Reopen Studios

Thuel Burnham and Russel Wragg have returned to New York from Iowa and reopened their studios in Steinway Hall. While in Iowa Mr. Wragg talked over the Western network of NBC from Des Moines on the subject of Taking the Blood Pressure of American Music. The pianist was introduced by Dean Lewis Worthington Smith of Drake University.

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Birmingham Stages Al Fresco Opera

Carmen Effectively Presented at Legion Field under Baton of Fritz Mahler

BIRMINGHAM, ALA.—On September 21, the first *al fresco* performance of opera in this city was given at Legion Field, under the auspices of the newly organized Birmingham Civic Opera Association, with Mary Fabian as director, assisted by Mrs. J. W. Luke. An audience estimated at 7,500 attended and revelled in the beauty and excellence of the performance. The stage sets had been designed and painted by George Bridges, Birmingham artist, and were effective. The cast was excellent, with Coe Glade as Carmen; Edward Molitore, as Don Jose, singing excellently and rising to dramatic heights in his portrayal of the jealous lover; Mostyn Thomas, in fine voice, as Escamillo; and Fritz Mahler, as conductor, revealing himself to be a genius of the baton in the excellent way he molded an amateur orchestra and chorus into an admirable performance.

Other roles were well taken by Birmingham talent. Vernon Noah, as Morales; Kathleen Martinson, revealing a beautiful soprano as Micaela; Lincoln Newfield, a splendid basso, as the Captain of Dragoons; and Chad Bridges, Martha Light, John Light and Rebecca Bazemore aiding in a satisfactory manner. A ballet and Spanish Fiesta added to the charm of the evening.

CLUB AND SCHOOL EVENTS

The Birmingham Music Teachers Association (Harrell Biard, president) announces musicales by local talent, including an oratorio by the Handel Choral Society, of which Mr. Biard is director. Executive officers of the association are: Harrell Biard, president; Mrs. C. W. Phillips, vice-president; Florence Keith, recording secretary; Laura Weaver, corresponding secretary; and Lowela Hanlin, treasurer.

Recent additions to the faculty of the Birmingham Conservatory of Music are Josef Lengyel, formerly of the Berlin Grand Opera Company, and Hilda Lampe, soprano, also of Berlin; G. Ackley Brower, formerly with the Juilliard School of Music, New York; and Alfred Urbach, cellist, of New York.

Lowela Hanlin, piano, and Harrell Biard, voice, opened their studios for this season with a musicale at which pupils of both teachers performed.

The Birmingham Music Club maintains a choral group under the direction of Raymond Anderson, with Lois Green Seals as accompanist. A. G.

Photo © Harlip

GEORG VON HARTEN
PIANIST

Two Bach concertos—E major and the C major double—comprise the program with which Georg von Harten, Baltic-Russian pianist, will open his London season, October 21, this concert to be followed shortly after by two more Bach concerts and appearances throughout the British Isles and Europe.

Some of Mr. von Harten's recent appearances in recital and with orchestra, have won the following comments in the London press. Morning Post: *"The hearer found that he had been through an experience he would not willingly have missed."* The Times: *"Though tone, rhythm and phrasing were in themselves so agreeable to the ear, they had a greater value as an indication of the pianist's approach to the music and to his audience; his playing was a communication between minds . . ."* Jewish Daily Post: *"It was almost like some religious performance. The audience liked it. The Wigmore Hall was packed to over-flowing."* Sunday Times: *"As a craftsman he commands admiration."* Wolverhampton Express and Star: *"It is not often that one hears pianoforte playing so completely satisfying to the aesthetic sense."*

Some European appreciations are: Het Vaderland, The Hague: *"Clear assured playing, healthy spirit, a remarkable talent."* Berner Tageblatt, Bern: *"His sure and clean technique, the simplicity, warmth and greatness of his performance were equally enjoyable."* Tidningen, Stockholm: *"Beautiful music beautifully played."*

Fernando Germani Here for Tour with Hammond Organ

Fernando Germani arrived in America on October 4 to begin a trans-continental tour of concerts on the Hammond electric organ. In Boston he plays at Symphony Hall on November 10 under the sponsorship of Aaron Richmond, then being occupied with recitals and appearances as soloist with symphony orchestras in the East and South until the holidays, and after the New Year continuing westward to the Pacific Coast. He is booked for forty-eight cities.

Germani was first heard in the United States as soloist with the Chicago Symphony Orchestra under Frederick Stock and in recitals. Since then he has been heard in Europe. Mr. Germani plays the Hammond electric organ exclusively in his concerts both in this country and abroad.

Mildred Dilling Opens Recital Schedule

Mildred Dilling, harpist, returning to America on September 23 by the SS. Champlain, played a recital on shipboard for the Seamen's Fund. She opened her current season with a recital in Long Branch, N. J., on September 25. October 2 she was heard at Chestnut Hill, Mass.; 3, for the Babson Conference in Wellesley, Mass., sharing the program with Countess Alexandra Tolstoy and Dr. Lehyi-Hsieh. She played for the London (Ont.) Women's Music Club on October 4; 8, two recitals with her sister, Charlene Dilling Brewer, violinist, at State Teachers College, Oshkosh, Wis.; 13, in Milbrook, N. Y.; 17, Miss Dilling's schedule takes her to Hotchkiss School; 26, to Adelphi College. On Thanksgiving Day the harpist leaves for concerts in Puerto Rico.

Marex Liven's Engagements

Marex Liven, bass-baritone, sang fifteen performances (Basilio, in Barber of Seville) and one concert at French watering-places recently. His season already includes bookings as Boris, Faust, Scarpia, Prince Igor, at Rouen, Cherbourg, Angers, Lyon and Paris.

Ruth Culbertson in Concert at The Barbizon

A pianist sounded the opening notes of the Tuesday Evening Concert Series at The Barbizon. This was Ruth Culbertson, who played there on October 5, proffering a Mozart sonata (Koechel 310), a dozen Chopin etudes (op. 28) and brief essays in the more modern idiom of Griffes and Debussy. Miss Culbertson brought to her keyboard technical fleetness and accuracy as well as sincerity of interpretation. If some of the subtler shadings escaped her, she yet showed herself to be an artist of merit and was the object of warm applause.

M. L. S.

FESTIVAL HARPIST

ANNE ROBERTS,
artist-pupil of Djina Ostrowska, and a member of the Pro Arpa Quartet, was engaged by Albert Stoessel as first harpist for the Worcester Festival.

Grand Rapids Looking Forward to Season

Resident Orchestra and East Congregational Church to Present Noted Artists

GRAND RAPIDS, MICH.—The East Congregational Church opens its course with a concert by Kirsten Flagstad, soprano. Other events are the Vienna Boys' Choir; Ruth Slenczynski, pianist; Joseph Szigeti, violinist; and Nino Martini, tenor. Mrs. Allen G. Miller is local manager.

Seven concerts are to be given by the Grand Rapids Symphony Orchestra, besides two for school children, according to an announcement by the director, Karl Wecker. One concert features a chorus and one will be purely orchestral. With the orchestra there appear the following artists: Albert Spalding, violinist; Alec Templeton, pianist; Anna Kaskas, mezzo-soprano; Ezio Pinza, baritone; and Dalies Frantz, pianist.

Frank B. Goodwin, director of music at Creston High School, again leads the Symphony Choral Society which collaborates with the orchestra. He will also be conductor of the Schubert Club, a male chorus, succeeding Stanley Baughman. Maurice Dean is the leader of the Schubert Juniors.

Mamie Kunsman has been appointed supervisor of public school music for the coming year. She was assistant to Haydn Morgan, who resigned last spring to accept a position in Newton, Mass.

H. B. R.

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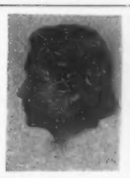

ALEXANDER LIPSKY
PIANIST
has resumed teaching at his studio
at 140 West 69th Street, New York
Several of his students will appear in recital during the current season. Among those who appeared last year were Ethel Elfenbein and Joseph Marks. Miss Ray Lev, a former student of Mr. Lipsky, gave the first New York performance of his "Four Sketches" for piano at her recital at Town Hall.

New Czech Festival Founded

(*Continued from page 7*)

bounds, and *minuet* from Schubert's opus 29 served as an encore.

NOVELTIES APPROVED

The Havemann Quartet (Berlin) was the only ensemble which had chosen a program of contemporary works, quartets by Brahms, Dvorak and Reger.

The most interesting and best novelty of the festival was second string quartet by Jean Absil, Belgian composer, who was in the audience and had to bow his acknowledgments numerous times. The Quatuor de Bruxelles, familiar with modern music, met every demand of the effective score. The listeners were also charmed with Smetana's autobiographical composition From My Life, and with Debussy's magnificent quartet, the interpretation of which placed the Belgians high among string ensembles.

The Letscheff Quartet (Sophia) introduced quartet in E minor by L. Pipkov, young conductor of the Bulgarian National Opera. His work is delightful in a pleasantly sounding folk-song flavor and rhythmic vitality, and is easy to understand. Quartets by Borodin and Stamitz (in B flat major) revealed the many-sided abilities of the interpreters, who received warm tributes.

THE LADIES APPEAR

The Anita Ast Female Quartet (Vienna) gave a long and difficult Austrian program, the young ladies being at their best in A major quartet by Franz Schmidt, the slow movement of which was played with marvellous beauty of tone, and depth of feeling. A pity that quartets by Mozart and Schubert (Death and the Maiden) suffered from incorrect intonation and bad blending of the instruments.

Trio d'Athénès was not as eminent as one had expected, performances of Brahms and Beethoven being respectable but not outstanding. The novelty of the evening, trio by Petrides, did not make a strong impression. Some days later the ensemble gave an afternoon recital introducing virtuosic Greek Dances by Dimitri Mitropoulos and an effective trio by Kalomiris.

A disappointment was the concert of the native Manzer Quartet (Carlsbad) which was not able to enrapture critical listeners. Quartets by Mozart and Beethoven were presented in colorless interpretations. Three movements for string quartet, by Josef Gustav Mraczek, were also open to criticism at many points.

The hall was illuminated by wax candles when the Gebel Trio (Berlin) reminded us of forgotten works of the seventeenth and eighteenth centuries. In addition to Ulrich Gebel, flutist, mention must also be made of Volkmar Kohlschütter, who has a viola da gamba from 1706, and of Mara Kremer, who proved to be an excellent spinet player. The pieces were by Swedish, Belgian, Italian, English, French and German composers.

OLD TIME MUSIC

Another historic list was given by Luise Walker, Viennese guitar virtuoso. She surpassed all expectations, her technical skill and stylistic understanding stamping her a great artist in the best sense of the word. The principal item of her evening was a forgotten work for guitar and string quartet by Boccherini.

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REOPENS STUDIOS

RICCARDO DELLERA,
assistant conductor of the Metropolitan Opera, has resumed teaching in his New York studios.

Slavko Popoff, Bulgarian cellist from Vienna, offered a tastefully arranged program. Rarely shall we hear the sonata in G major by Jean Baptiste Bréval (1756-1825) played with such technical brilliancy, elegance of bowing, and such a sure conception of style. Rudolf Maeudzinski, accompanist, shared the clamorous ovations.

Credit must be given to Viliam Simek, young Czecho-Slovak violinist, for calling attention to a long list of sonatas of contemporary Slovak composers: Schneider-Trnavsky, Frico Kafenda, Ladislav Holoubek, Michael Villetz, Karol Elbert, and Eugen Suchon.

A concert by young Slovak artists gave an opportunity to make the acquaintance of some promising newcomers: Emile Vaclavikova (soprano), Anna Hrusovska (coloratura soprano), Ditta Kölcsey (mezzo-soprano), Luise Krubel (contralto), Rudolf Gewissler (tenor), Emerich Gal (baritone), Zita Parakova (pianist) and other instrumentalists. The best of all these debutants proved to be Luise Krubel, in songs by Marx and Brahms.

FOLKLORISM

The Choir of the Slovak Teachers, trained by Milos Ruppelt, included in its program popular songs by Czech, Slovak, and Yugoslav composers, as well as folk tunes in modern arrangements. The public was also pleased with a folkloristic performance assisted by a gypsy orchestra. Arnold Flögl, baritone of the opera house in Bratislava (Pressburg) sang exquisite Slovak folk-songs; Jozka Sarseova, young ballerina, evinced her gifts for humor and grotesqueness in her folkloristic solo numbers and her stage-management of dances by her pupils.

The festival administration deserves praise for debating on faults and for asking for proposals. The general consensus of opinion was that, as usual on these occasions, we had to hear too many concerts. One can appreciate the desire to give guests plenty for their journey, but a musical digestion capable of absorbing so much without satiety would be abnormal. As to proposals for changes, many visitors expressed a desire also to hear programs for wind instruments at these festivals.

Jooss Ballet Arrives

The Jooss European Ballet of thirty artists arrived on October 5 by the SS. Ile de France for their fourth visit to the United States. This year, after their New York appearance on October 16 and 17 at the Alvin Theatre, they go on a twenty-two week cross country tour which extends into Canada and Mexico. Since they were here last season the troupe has appeared in Sweden, Finland, Poland, Roumania, Austria, Belgium and France, including the Paris Exposition. The personnel of the ballet includes Fritz Cohen, Mrs. Kurt Jooss, Ernst Uthoff, Rudolf Pescht, Elsa Kahl, Lola Botka and Hans Zuellig, who have been members since its inception five years ago. New members are Bunty Slack, Emma Zeltner, Eva Lekstrom, Arnold Van Ogtrop and Rolf Alexander.

Bori in Radio and Concert

Lucrezia Bori opened her season on October 10 as soloist of the Ford Hour program on the Columbia network. On November 3 she sings with the Chesterfield Hour. November 10 brings a concert appearance with the National Symphony Orchestra in Washington, D. C.

Francis Findlay Active as Conductor

Francis Findlay's recent activities included conducting school concerts, directing the Vermont State Festival at Burlington, Vt., and a concert by the Attleboro Orchestral and Choral Society. Mr. Findlay is back in Boston and has resumed teaching conducting and related subjects at the New England Conservatory of Music; he continues as conductor of the conservatory choral and orchestral classes.

Toronto Promenade Concerts Bring Colorful Works and New Soloists

Varsity Arena Offerings in Canadian City Include Terpsichorean Version of Prokofieff's Symphonie Classique

TORONTO, CAN.—The Promenade Symphony Concerts still carry on, the sole faithfully constant purveyors of music through the summer season. On September 9, Varsity Arena was the scene of another demonstrative audience that first heard Prokofieff's Symphonie Classique, surprisingly conventional in its idiom but possessing far too much interest to have this divided by watching dancers. Paul Leshay and Manya Paul, choreographers of some talent, had devised a series of evolutions to accompany the work, that proved rather a distraction than a complement. A vigorous Snegorouchka excerpt followed, then a really superb performance of the 1812 Overture. Charming effect was in the quatuor of the Tschaikowsky *andante cantabile* movement: Lillian Sparling, Madge Annetts, Florence Richardson and Margaret Bennett, all four ladies being members of the orchestra. Gliere's Sailors' Dance was amusingly done by Leshay and Paul, and had to be repeated. And Tschaikowsky's Italian Caprice rounded things out satisfactorily.

STEWART AS SOLOIST

On the 16th the crowd exceeded its usual large size, no doubt because Reginald Stewart, the conductor, had happily chosen on this occasion, when an announced soloist was unable to come, to accede to many requests and appear as solo pianist. He played, in signally fine manner, no less than eight selections that ranged from several Bach numbers (one his own arrangement) to Grainger (some with orchestra), and included a Schumann toccata, a Chopin nocturne and the terrific Rubinstein Staccato Etude. His success was overwhelming. Later he conducted the Sorcerer's Apprentice well, also some Carmen excerpts. The Debussy Fetes was fair but his Apres-midi d'un Faune not nearly languid enough. Frank Murch, his pupil, conducted the opening number, the Schubert Unfinished, with excellent control and taste.

The following week, Humperdinck's Hänsel und Gretel Overture was a toothsome start, after which Johana Harris appeared in a beautiful performance of Mozart's D minor piano concerto, the second movement of which was nothing short of exquisite workmanship. Her acclaim forced encores (a movement from a sonata of Roy Harris, some Bela Bartok) whose contrast with her first offering seemed a disappointment to the more ingenuous members of the audience. Mr. Stewart then went on handsomely with the Firebird, Finlandia and a movingly simple Valse Triste.

JEANNE PENGELLY AND BACH CHOIR

On September 30, a "well-tempered" Phedre Overture (Massenet) seemed far more serene than the program notes justified. Splendidly vibrant and movingly dramatic was Jeanne Pengelly in the Air de Lia, triumphantly encored with La Forge's Hills, Helen Cherrie accompanying her well. The ladies of the Bach Choir then alternated with this soprano in relating Debussy's Blessed Damozel, with Enid Gray as the winsome and mellifluous protagonist. It was altogether a fine offering, in which the atmosphere created well lived up to its origin. The Rhumba movement from Harl McDonald's second symphony afforded lively contrast, after which Liszt's moody Preludes consistently closed an evening of many diversified humors.

BARBARA ROBERTS' DEBUT

Praise was amply won by Barbara Roberts in debut recital at Eaton Auditorium on September 28 before a large audience. This gifted young pianist, daughter of the fine cellist, Oswald Roberts, braved all sorts of difficulties which she overcame with ease, and essayed many different styles, each interpreted with intelligent sympathy. In her Mendelssohn prelude and fugue she first compelled attention, retaining it with Chopin, Schubert, Liszt. In the Saint-Saëns concerto, she had the valuable assistance of Margaret Brown as piano-orchestra, while her father's Boellmann Variations and an encore were a welcome event in themselves. B. P.

SOPRANO ON HOLIDAY

GLADYS AXMAN,
as sketched by an artist on the Lido, where she spent a holiday. She also attended the Salzburg Festival.

RETURNS FROM QUEBEC

ALTON JONES,
pianist, after finishing his teaching at the Juilliard Summer School, sailed for Quebec for a vacation. He has now returned to New York to resume his activities. His next Town Hall recital will be on January 28.

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Leipsic Thomasschule 725 Years Old

Anniversary Marked by Performances of Works by Former Cantors—Gewandhaus Concert for Leipsic Fair

LEIPSIC.—Recently the Thomasschule celebrated its seven hundred and twenty-fifth birthday. At the special festival concert, the Thomanerchor under Cantor Karl Straube sang works by former Thomas-cantors, including Bach, and also an interesting and difficult chorus by Hans Leo Hasler, sixteenth century composer. Günther Ramin, organist of the Thomaskirche, who received his early training there, played harpsichord works by Handel, Bach, Krebs, and Fasch with consummate artistry. The thrilling part of the performance was Mozart's Ave Verum, sung with beauty by the pure, fresh voices of the Thomanerchor.

JOCHUM LEADS AT GEWANDHAUS

The solitary autumn Gewandhaus concert, for the benefit of those attending the Leipsic Fair, was conducted by Eugen Jochum, who did Beethoven's Egmont Overture and seventh symphony, and Schubert's Unfinished, with appropriate verve and spirit. For the second time this year, the Don Cossack Choir visited Leipsic, delighting us with its vocal virtuosity.

A concert by the Konservatorium Kantorei in the Nikolaikirche under Johann Nepomuk David, offered a program of unusual musical value, including Ciaccona for organ, and Missa Brevis for five voices by Buxtehude, followed by compositions for organ and chorus by David. The concert ended with a dignified reading of Bach's Jesu meine Freude.

JACK BUCKLEY.

Theodor Heimann Teaching Voice in New York

Theodor Heimann, vocal teacher of New York, is teaching this season both at his private studio and at the New York College of Music. Mr. Heimann, born in Germany, was educated in Berlin and

THEODOR HEIMANN

Oslo, and studied singing with Prof. Umlauft, Lilli Lehmann, Knüpfer and Julius Lieban. Later he worked for six years with Prof. Albini. In 1914 he was engaged by Intendant Schmieden of the Opera in Schwerin to sing tenor roles.

The war interrupted Mr. Heimann's artistic career. During his army service he was twice wounded. After the war and after further study he resumed his opera work, singing in Wiesbaden. Before coming to America Mr. Heimann maintained a vocal studio in Berlin for fourteen years. He teaches opera repertoire and songs in German, Italian and the Scandinavian languages. His pupils include opera, concert and radio artists.

HEADS RECORDING BUREAU

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Rose Raymond Offering Course in Piano

Rose Raymond offers a course in piano playing for teachers, performers and students at her New York studio from October 18 to June 3. This includes a survey of repertoire, and thirty class lessons in three terms, Monday, Wednesday and Friday mornings. Private lessons also may be arranged by appointment. Miss Raymond, pianist and teacher, is an exponent of Tobias Matthay's principles and member of the American Matthay Association.

Eleanor Steber Heard in Oratorios

Eleanor Steber, New England soprano, was soloist in César Franck's Les Béatitudes, presented by the Commonwealth Symphony Orchestra and the State Chorus at Sanders Theatre, Harvard University, Cambridge, Mass., on September 23. Miss Steber is regular soloist at Tremont Temple, Boston, under the direction of George Dunham. Oratorio engagements for her include Mendelssohn's St. Paul and Elijah. Recently Miss Steber was featured on the I. J. Fox "Fur Trapper" broadcast through WEEI, and was reengaged for this hour, which recommenced on October 3. Miss Steber gives a concert at the Wheeling, W. Va., Women's Club on January 26, and a Jordan Hall recital in the late season.

Howard Goding Returns to Boston from West

Howard Goding, pianist of Boston, recently stayed at the University of Idaho, teaching and giving two recitals, followed by concerts in Portland, Ore., and Seattle, Wash. On September 16 Mr. Goding returned to his teaching of master piano classes at the New England Conservatory of Music.

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Radio Highlights
Dialed by M. L. S.

Old Father Radio, who as a youngster about a decade ago wore a tinsel cap and bells, is now seriously thinking of replacing that outgrown headgear with a mortar-board, and going out to Educate the Masses in a Big Way. The National Broadcasting Company has taken on a guide, philosopher and friend in the person of Dr. James Rowland Angell, Yale's ex-prexy. (We don't believe the rumor that a new education-program theme song will be called Look Mike-ward, Angell.)

Out in Chicago, when a threat of infantile paralysis closed the schools, the little ones absorbed the three R's through their ears, via radio. How complete that absorption was is now being determined by tests, and recommendations on the increased use of radio instruction in school work will be determined by the results.

One of radio's educators from 'way back is **Dr. Walter Damrosch,** whose NBC Music Appreciation Hour for the kiddies resumes on October 18 for its tenth consecutive season of future audience-building. Students of this course are supplied with notebooks, based on up-to-date juvenile psychology and teaching methods.

The evening of the same day, adults may drink at the fount of music education, which will be flowing over the NBC-blue network, supplied by the **Philadelphia Orchestra.** This organization has made good as a sound (pun, please) investment of a group of leading banks from coast to coast, and is on for another series of Monday nights. First soloist: **Chaliapin.** Conductor: **Eugene Ormandy,** with **Fritz Reiner** and **Alexander Smallens** future podium guests.

October 3 saw the new General Motors Concert Company bursting upon the ether for another season (NBC-blue network). This concert is reviewed elsewhere in the Musical Courier.

Close on the G. M. eight-to-nine span came the Columbia network's Ford Hour (9:00 to 10:00), with a season restoration of **Kirsten Flagstad's** glorious tones, featured with the hour's orchestra and **Jose Iturbi.**

Andre Kostelanetz is presiding genius of the new Wednesday evening Chesterfield series (WABC). **John Charles Thomas** baritoned as initial soloist on September 29. The October 6 shining light was **Jose Iturbi,** who is equally radio's favorite son as a stander-upper on the podium or a sit-downer at the piano; this time he sat down under Mr. Kostelanetz' baton guidance.

A mid-week treat for the customers is Columbia's Song-Shop of Friday evenings. October 1 eavesdroppers heard **Nino Martini, Kitty Carlisle, Reed Kennedy** with the **Haenchen Orchestra.**

Recent Magic Key of RCA (Sundays, WJZ) guests have included September 26, the **Cleveland Orpheus Choir, Queena Mario,** soprano, and a **Cleveland Magic Key Orchestra** headed by **Frank Black.**

Frank Laird Waller held the conductor's spotlight in an evening orchestra broadcast over the NBC-blue network on October 1.

Add to must lists of serious music-lovers: **Dr. Henry F. Seibert's** Sunday organ recitals on WQXR.

Grace Castagnetta, young American pianist, was heard again on the airways on October 1, playing classic and modern Russian music over Columbia's network.

Rose Dirmann, soprano, gave able accounting of the October 5 episode in the WABC Story of the Song.

Luboshutz and **Nemenoff,** smooth playing paired pianists, held the NBC-red network for an evening space on October 2.

Josephine Antoine's soprano was the Voice of Firestone on October 4, replacing **Margaret Speaks** for that NBC-red network hour while the latter made a short visit to the concert stage.

Sheila Barrett's new WEAF show, The Time of Your Life (debuting on October 3), has an excellent mixed chorus, **Roy Campbell's Royalists.** They and **Joe Rines' Orchestra** take care of the musical assignments.

Jeanette MacDonald is the new Sunday evening exponent of Vicks-VapoRub (Columbia). While Vicks soothes we forget how many million cold-afflicted noses, Miss MacDonald's high notes please the ears. This hour is pretty good light opera fare, but the dialogue supplied Miss MacDonald could stand considerable de-sugarizing.

Duluth Expects Major Season

Symphony Orchestra to Present Soloists under Paul Lemay—Matinee Musicale Begins Series with Recital by Julius Huehn

DULUTH, MINN.—Duluth begins its fall and winter musical season this week with the brightest prospects in its tonal history. The Duluth Symphony Orchestra and the Matinee Musicale Society, report heavy advance sales of subscription tickets, and each has an excellent list of attractions booked.

The Duluth Symphony Orchestra swings into strenuous rehearsals with Paul Lemay returning from New York. Mr. Lemay has passed the summer in the East and conducted several concerts for the Columbia Broadcasting System. He begins his fifth season on the podium here this month.

Mr. Lemay has arranged a series of programs for the orchestra which will have eminent guest soloists. Several "pop" concerts are to be given for the home folk and others in cities of the Northwest. Beginning October 20, the season will close with the final program on May 20 featuring the Beethoven ninth symphony. In the opening event the Don Cossack Chorus makes a return engagement. The remaining concerts list: November 18, Miriam Blair, Duluth pianist; Friday, January 14, Mischa Elman, violinist; March 24, Howard Barlow, guest conductor, and Elsa Anneke, Duluth pianist, soloist; April 22, Marian Anderson, contralto.

The orchestra has maintained offices in Duluth all summer in charge of A. H. Miller, manager.

The Matinee Musicale opened its season October 5, with a return engagement of Julius Huehn, baritone of the Metropolitan Opera Association. Mr. Huehn was guest soloist for the Duluth Symphony Orchestra in 1936, and won a wide following. This season he was greeted by a capacity audience in the auditorium of the First Methodist church. Virtually all tickets were sold before the concert.

Other concerts with guest artists announced by the Matinee Musicale include: November 30, Georges Barrere, flutist, with his chamber music ensemble; February 4, the Russian two-piano team of Vronsky and Babin; and late in April, Nelson Eddy, American baritone. The Matinee Musicale also will present events featuring local talent. J. T. W.

Musical Judges

Henry F. Seibert, Mus. Doc., and Conrad Forsberg were judges at a choir festival of the Long Island Conference, United Lutheran Synod, in Brooklyn.

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Syracuse Ensemble Plans Twelve Concerts

Recital Series Announced—University Musical Events

SYRACUSE, N. Y.—The Syracuse music season will be an active one. The Syracuse Symphony Orchestra (Andre Polah, conductor) announces a series of twelve concerts in Lincoln Auditorium, most of them with well-known soloists. The Civic Music Series announces six evening concerts by Kirsten Flagstad, the Vienna Choir Boys, Mischa Levitzki, Elisabeth Rethberg, Ezio Pinza, Bruna Castagna and Benno Rabinof in joint recital, and Trudi Schoop and her comic ballet.

The Morning Musicales are to present six evening concerts and nine morning recitals. Among the artists are Ruth Slenczynski, Lawrence Tibbett, Grace Moore, Angna Enters, Bidu Sayao and Yehudi Menuhin.

The University Chorus (Howard Lyman, director) offers Mendelssohn's Elijah on December 6 in the College of Fine Arts auditorium.

Syracuse University opened on September 21 and for the first time the number of students exceeds 6,000.

Dean H. L. Butler of the College of Fine Arts announces the placing of sixty-one graduates. In music the principal engagements were as follows: Lloyd Sunderman, director of music, Oswego State Normal School; Stuart Pratt, director of music, Elon College, Elon, N. C.; Fannie Helner, director of music, National Parks Seminary, Washington; Ronald J. Neil, director of music, State Teachers College, Statesboro, Ga.; Ruth N. Scott, piano and theory, St. Mary's Junior College, Raleigh, N. C.; Marjorie Stafford, director of music education, State Teachers College, Denton, Texas; Halsey Stevens, head of piano department, Dakota Wesleyan University, Mitchell, S. D.; Donald Willets, piano and organ, Troy (N. Y.) Conservatory of Music; Carlton Hickock, piano, Brenau College, Gainesville, Ga.; William Steven, voice, Oberlin Conservatory of Music, Oberlin, Ohio; and Joyce Rickard, demonstrating organist at Wanamakers Stores, New York City. Nicholas Gualillo has been awarded the $1,200 Proctor Williams Munson Fellowship for creative work in music. Eighteen graduates were placed as teachers of music in the public schools. John Callaghan is organist and choirmaster at St. Paul's Catholic Church, Oswego, N. Y.

H. L. B.

Conservatories and Schools

New England Conservatory of Music

BOSTON.—The New England Conservatory of Music began its seventy-first year on September 16 with an increased enrollment. Students from nearly all the states and several foreign countries are registered. On September 14 the conservatory's weekly radio broadcasts, half-hour presentations over WAAB, were resumed. Esther Asher, winner of last year's Mason & Hamlin competition, was the first soloist. On the second program, September 21, were Louise Cane, harpist (member of the junior faculty of the conservatory and second harpist of the Boston Symphony Orchestra), and Albert Hardy, baritone. Subsequent performers number advanced students and faculty members, vocal and instrumental ensembles and the conservatory orchestra under Wallace Goodrich, director of the conservatory.

New faculty members include Lawrence White, percussion; Georges Mager, trumpet; Willem Valkenier, horn; all members of the Boston Symphony Orchestra. Stanley Hassell, conductor of the conservatory band, has been appointed instructor of trombone. Theodore Rousseau, a recent Harvard graduate who has also studied at the Sorbonne in Paris, heads the Fine Arts Department. In place of Frederick S. Converse, dean of the faculty, who is absent from the conservatory on leave consequent upon illness, George A. Gibson has been named acting dean.

Peabody Conservatory of Music

BALTIMORE.—Winners of the three-year scholarships at the Peabody Conservatory of Music are announced. One hundred contestants participated in the competitive examinations, coming from Maryland, Michigan, North Carolina, Pennsylvania, Ohio, District of Columbia, Georgia, New York, Virginia, West Virginia, Wisconsin and Texas. The students who successfully completed the requirements for the scholarships are: Robert McDorman, Peabody Organ Scholarship, No. 1; Shura Dvorine, Colston Piano Scholarship; Conrad Gebelein, Tiffany Piano Scholarship, No. 1; George Akers, Snellenberg Voice Scholarship; Sylvia Angel, Peabody Violin Scholarship, No. 1; Josephine Schweitzer, Peabody Violin Scholarship, No. 2; Keith Collins, Negaunee, Michigan, Peabody Viola Scholarship, No. 1.

Three-year scholarships in school music, composition and cello were not awarded. One-year awards were won by Isabel Lynch, in school music; Sidney Shapiro and Carroll Fewell in composition; and by Clio Hondroulis, Carolyn Lobdell, Wilbur Nelson, Jr., and Wallace Williams in voice.

One-year scholarships were awarded to John Elmore Maxwell in clarinet; to Fred Corstaphney in trumpet, and to William S. Hart, Jr. in tympani.

Institute of Musical Art

The thirty-third season of the Institute of Musical Art of the Juilliard School of Music, New York, began on October 7 with enrollment exceeding the school's capacity. Among new features at the institute are weekly lectures, beginning October 12, on the history and aesthetics of opera by Dr. Leopold Sachse, Wagnerian stage director at the Metropolitan Opera. The lectures have been designed not only for music students but for opera-goers.

Marion Kahn, pianist, has been engaged to give a course in accompanying at the Institute of Musical Art of the Juilliard School of Music, New York. The course is similar to those she has given in Smith College and in New York and includes repertoire for string instruments as well as song literature.

David Mannes Music School

The David Mannes Music School of New York has introduced the course in memory conducted by Winslow Cheney, organist, which he presented at the Juilliard Summer School this past summer. Mr. Cheney's course is given in twenty-five one-hour sessions and is based on conscious memory impressions rather than the usual memory recall.

The Mannes String Orchestra, open free of charge to anyone who can read music, is now enrolling members for Saturday morning rehearsals.

May Stone, formerly of the Zurich Municipal Opera, Mannheim Royal Opera, Karlsruhe Royal Opera, Berlin Opera Comique, and the Boston Grand Opera Company, has joined the vocal department.

Neuger At Metropolitan

Konrad Neuger, formerly of Philadelphia, is chorus director of the Metropolitan Opera.

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STUDIO NOTES

MARY HOPKINS EMERSON

Mary Hopkins Emerson, pianist, took her artist-pupil, Sylvia Smith, to Europe with her last summer. Miss Emerson prepared Miss Smith for her recitals in New York as well as for the concert she gave in Salle Chopin, which resulted in recitals arranged in February and an appearance as soloist with the Pasdeloup Orchestra. Miss Smith also was soloist with Rudolf Serkin and Adolf Busch in the Busch concerts in Basle and will play again with them in London this month. Miss Smith is scheduled for a Town Hall, New York recital, November 2 under NBC Artists Service. On October 27 she plays for the Bronxville (N. Y.) Women's Club, and, November 16, a re-engagement for the Orange (N. J.) Women's Club.

IDELLE PATTERSON

Among the artist pupils of Idelle Patterson, Saida Knox, contralto, and Dorothy Baker, soprano, are soloists with the quartet at St. Bartholomew's Church, New York. Le Vay Axtell, soprano, is soloist at the West End Presbyterian Church, New York. She sang with the Montclair, N. J., Light Opera Company.

Lydia Summers, contralto, was heard in a leading part in the Montclair Light Opera Company's performance of Robin Hood. Ivan Arbuckle, bass-baritone, is soloist at the Huguenot Methodist Church of Pelham, N. Y. Virginia George and Viola Warren are members of the radio Modern Chorus. Jean Morgan, baritone, is soloist at Holy Trinity Church, New York. Dorothy McLean, soprano, is the music director in the schools of Old Greenwich, Conn.

The second year of the Opera Class began October 5, under the direction of Aura McCord Wheatcroft.

EMANUEL ONDRICEK

Emanuel Ondricek, concert violinist and teacher of Boston and New York, reopened his New York studio on September 27 after a summer season at Manomet, Mass., where he conducted his annual master class, closing September 6. This season's class had a record-breaking attendance. Concert artists, teachers from various colleges, and artist-pupils from nearby and far-off states, also from Canada and South America, were present. Among those who prepared their repertoires for coming recitals in New York and Boston were Francesco Zecchino, fourteen-year-old violinist, and Miriam Burroughs, fifteen years old.

(*Continued on page* 40)

OBITUARY

Meta Schumann

Meta Schumann, teacher, accompanist and composer, died on October 3 at her New York home. Mme. Schumann was fifty years old, a native of Minneapolis. She was the composer of many songs, and as accompanist had appeared with Elena Gerhardt, Dusolina Giannini and other prominent artists. She had taught singing since 1927. She is survived by a son, William Willoughby.

Redferne Hollinshead

YONKERS, N. Y.—Redferne Hollinshead, tenor, died here in St. John's Riverside Hospital on October 6. He was fifty-two years old, a native of Suffolk, England. He came to Canada in 1892 and to the United States in 1917 where he was soloist in Grace Episcopal Church in New York. For several years he was heard on programs of the Columbia and National Broadcasting networks. Surviving is his wife, Mrs. Florence Martin Hollinshead. C. K.

Edwin S. Isham

BRIELLE, N. J.—Edwin S. Isham, former leading baritone with the Savoy Opera in England and The Bostonians in America, died here on October 6. He was seventy years old, and is survived by an adopted son, Ralph Christman Isham. L. T.

Alfred Edward Redhead

LONDON.—Alfred Edward Redhead, organist and composer, died recently here at the age of eighty-three. Mr. Redhead was organist at St. Mark's, North Audley Street, London, at the age of twelve. Later he was organist and choirmaster at St. Augustine's, Kilburn, for thirty-seven years. He retired in 1936 from a similar position at Lord Ascombe's private chapel, Ranmore Common. He had written over 500 compositions, the most familiar being The Story of the Cross. Mr. Redhead was the son of Richard Redhead, composer of Rock of Ages and other hymn tunes. I. S.

Antonio Yon

Antonio Yon, father of Pietro Yon, organist and musical director of St. Patrick's Cathedral, New York, and of Constantino Yon, who holds a similar post at the Church of St. Vincent Ferrer, New York, died on September 24 at the family home at Settimo-Vittone in the Italian Alps. Signor Yon was eighty-six. He was one of the largest landowners in Northern Italy and the father of ten children, one of whom, Lena, resides with Pietro Yon in New York. Besides the three in New York his surviving children are Dr. Attilio Yon of Ivrea, Italy, and Emilia, Corinna and Luigia, who lived at home. He had four grandchildren.

Carl Kohlman

CINCINNATI, O.—Carl Kohlman, solo trombonist of the Cincinnati Symphony Orchestra since its organization, died here recently. Born in Gros Monro, Germany, seventy-five years ago, he came to Cincinnati fifty-three years ago and joined Michael Brand's orchestra. He played under Theodore Thomas and was with the Cincinnati Symphony Orchestra since the days of its first conductor, Frank van der Stucken. He taught brass instruments at the College of Music for twenty-five years, and was a member of the Armco Band, of which Frank Simon is conductor. His last public appearance was over the radio. He is survived by a son, Charles Kohlman. M. D.

Rudolph C. Koch

Rudolph C. Koch, manufacturer of piano strings, died on September 27 at his home in Stapleton, S. I., at the age of seventy-one. Mr. Koch had manufactured strings for pianos for almost forty years in New York. His products were used by leading makers in thousands of instruments.

Clara Keck Hefflebower

CINCINNATI, O.—Mrs. Clara Keck Hefflebower, past-president of the American Pen Women, writer, musician and club woman, died in Massachusetts recently. She was a member of Alpha Chapter of Delta Omicron, and had served this music sorority as a national officer and member of the advisory council. M. D.

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Studio Notes

(*Continued from page* 39)

OSCAR SEAGLE

The summer school at Schroon Lake, N. Y., closed on August 28 with the annual concert given for the benefit of next year's scholarship fund. The program included Debussy's Blessed Damozel, a group of songs by the Oscar Seagle Singers, solos by John Seagle and Barbara Farnsworth and a duet by Mr. and Mrs. Hubert Hendrie.

September was exceptionally active, since many pupils postponed coming until that month because the colony accommodations were at capacity during July and August. Two new directors, Merton L. Cushman and Mr. Green, were elected at the Oscar Seagle Association's annual meeting.

Under Lucius Pryor's management the Oscar Seagle Singers open their fall tour at Wichita, Kan., on November 5, fulfilling several preliminary engagements en route. A feature of their program is the singing of Negro spirituals by the young composer, Robert MacGimsey.

Mr. Seagle starts his winter teaching in New York on October 5.

MARION LONDON MILHOLIN

New York students of Marion London Milholin are presenting, as they have heretofore, weekly programs of vocal music at Sloane House (Y.M.C.A.), on Wednesday evenings.

MRS. A. THEODORE GAILLARD

Dorothea Schmitz, pupil of Mrs. A. Theodore Gaillard, offered a recital in the studio on September 24 of pieces by Bach, Haydn, Chopin, Debussy, Palmgren, Granados and Moszkowski. The thirteen-year-old student has musicianship, and with further application and diligent study should develop into a sterling pianist. G. N.

HENRY A. SCHROEDER

Several of Henry A. Schroeder's pupils are actively engaged. Evelyn Herbert is now in Hollywood, while Florence Herbert, Sylvia Shone and Evelyn Beneke are engaged in night club entertainment. Robert Holliday is fulfilling an engagement in a Balalaika company in Australia under the Tait management. Lipman Duckat is on tour with the Billy Rose show. Frank Del Toro and George Grecco have been engaged for a new Broadway production. Mr. Schroeder resumed teaching at his new studio in New York on October 1.

BRUCE SPENCER KING

Among singers from the New York studio of Bruce Spencer King, Arturo D'Amico, baritone of the Hippodrome Grand Opera in New York, recently sang three operas in two days—Faust, Trovatore and Pagliacci, subsequently appearing in five other productions.

Bert Jahr made his debut in Trovatore on September 24 with the Rome Opera, with Margherita Inzirillo, as Azuncena, and D'Amico, the Count. Mr. King conducted.

Beatrice Lindermann recently was heard by the New York League of Business and Professional Women. The King studio has formed a choral group, which gives a January concert at the Lotos Club.

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ADVERTISING INDEX

	Page
AHRLING, Adelaide	41
Alexander, Arthur	17-39
Allen, Creighton	40
Allen, Robert	41
Altglass, Max	35
Althouse, Paul	38
American Academy of Dramatic Arts	4
Anderson, Adelaide	41
Antoine, Josephine	10
Arendt, Elsa Harthan	4
Armand & L'Estelle	40
Atkins, Mae Graves	6
Auditorium Recital Hall	6
BACHENHEIMER, Wm	5
Bachner, Louis	3
Baer, Frederic	6
Bailey, Arch	30
Bakaleinikoff, Vladimir	5
Baklor, Elsa	40
Balokovic, Zlatko	38
Bampton, Rose	10
Bane Booking Bureau	38
Bang, Maia	18
Bannerman, Lois	38
Barbirolli, John	38
Barnes, Frederick	6
Barre-Hill	35
Barris, Chester	10
Barstow, Vera	41
Bartlett & Robertson	19-38
Bauma, Emile	39
Bayer-Lee, Johanna	3
Beach, Mrs. H. H. A.	32
Bentley, Anne Mary	4
Bentonelli, Joseph	39
Berumen, Ernesto	3-35
Bigalli, Dino	41
Bishop, Frank	38
Blatherwick, Barbara	37
Bloom, Tessa	4
Booras, Marion Schroeder	40
Booth, Eva Lynne	40
Borowsky, Serge	32
Bourg, Giacomo	40
Bovy, Vina	39
Bowen, Dorothy	41
Boxall, Mary	6
Bradbury, Claudia	5
Braddock, Amelia	6
Bradley, Ruth	3
Brady, William S.	3
Branzell, Karin	35
Braun, Leo	3
Britain, Radie	6
Brocks, Hanna	3
Bronstein, Raphael	41
Brown, Eva	5
Browne, Mildred	6
Brownlow, William	6
Buchta, Jean	32
Buckingham Hotel	34
Burgess, June	3
Burnham-Wragg Piano School	3
Burton, Arthur	41
Bush, Grace	41
Butler, Hanna	4
Buxton, Eugenia	34-39
Byers, Roxana	5
CADMAN, Charles Wakefield	31
Caidin, Jack L.	33
Callimahos, Lambros Demetrios	36
Cameron, Basil	39
Campbell, Roy	4
Card, Virginia	5
Carlson, Harry T.	41
Carreras, Maria	38
Carson, Leon	14-39
Carter, Ernest	38
Case, Harriet	4
Castagna, Bruna	39
Castagnetta, Grace	4
Chambers, Peter	6
Chamlee, Mario	32
Chapman, Frank	39
Chase, Helen	6
Cherniavsky, Leo	32
Chicago Musical College	20-39
Chittenden, Kate S.	4
Christie, Winifred	33
Cigna, Gina	39
Cimini, Pietro	5
Cincinnati Trio, The	41
Cleveland Institute of Music, The	4
Clover, Edythe May	4
Clovis, Hall and Steele, Eleanor	32
Coleman, Ellen	36
Collins, Edward	4
Colson, Frank	5
Conley, Eugene	41
Cook, Naomi Cullen	20
Cottlow, Augusta	6
Creatore Grand Opera Company	38
Crooks, Richard	38
Culbertson, Ruth	41
Curtis Institute of Music	39
Czerwonky, Richard	40
DARBO, Erica	38
D'Arville, Colette	37
Davis, Montgomery	37
Dellera, Riccardo	40
Delphic Studios Recital Hall	41
Delta Omicron	6
De Martino, Inc.	4
De Segurola, Andres	30
De Sellem, Elaine	40
Devries, Mr. and Mrs. Herman	4
DeZuniga, Julia Bal	5
Dickinson, Clarence	4
Dilling, Mildred	4
Di Primo, Santo	39
Dobbs, Ralph	20
Doelling-Schmidt, Mae	6
Dornay-Culp Studios	18
Dounis, D. C.	39
Dragonette, Jessica	29-38
Draper, Freda	40
Dresskell, Lucile and Miles	4
EAST, Grace Adams	30
Eastman School of Music	39
Eckel, Mrs. John Leonard	33
Eckstrom, Adolph	37
Edwards, Ben	5
Eighteenth Century Singers	41
Eisenberg, Maurice	36
Elkan, Ida	6
Elman, Mischa	38
Elmore, Robert	4
Erb, Bessie Fuhrer	41
Erb, John Warren	6
Everett, Charles	32
FALLIANI, Maru Castagna	6
Fiedler, Elsa	6
Files, Ada Belle	40
Fischer, Inc., Carl	29
Forest, Frank	11-39
Forster Music Publisher, Inc	20
Forsyth, Josephine	39
Foster, Harriet	4
Fox, Felix	41
Frantz, Dalies	10
French, Isabel	4
Fujiwara, Yosie	6
GAILLARD, Mrs. Theodore A	3
Ganz, Rudolph	20
Garrigue Esperanza	3
Gaudenzi, Edith	18
Geon, Marcella	4
Gerschkovitch, Jacques	5
Gerster-Gardini School	40
Gerts, Annemarie	40
Giannini, Dusolina	38
Gibson, Michel	36
Gifford, Clemence	41
Giglio, Sandro	4
Golde, Walter	3
Goldstein, Sarah	36
Gonvierre, Claude	3
Goodman, Mischa	40
Goodwin, Esther	41
Gorin, Igor	30
Gorodnitzki, Sascha	39
Got, Claude	36
Graffman, Vladimir	3
Grainger, Percy	21
Grandjany, Marcel	12
Grasse, Edwin	3
Gray, Carolyn	41
Gray, John A.	5
Greenlees, Loudon	37-38
Greenwell, Gean	41
Griffis, Elliot	32
Griffith, Yeatman	31
Grisselle, Thomas	5
Grunn, Homer	41
Gunnell, Ida	41
Gustafson, Lillian	39
HAMMOND Organ	15
Hammond, Alexander	5
Harris, Daniel	4
Harris, Edward	3
Hartley, Mildred Howson	41
Hassler, Jeanne	6
Hawks, Catherine	40
Heimann, Theodor	28
Helfman, Max	41
Hempel, Frieda	39
Henry, Harold	32
Herrick, John	39
Hess, Hans	41
Hess, Myra	27-38
Hier, Ethel Glenn	4
Highley, Lois E.	5
Hille, Waldemar B.	4
Hofmann, Josef	39
Holtzman, Mme. Florence Lee	30
Hopper, John	5
Horne, Mina	32
Hottinger, Elsa	41
Howell, Ruth	5
Hoven, George	6
Hurlbut, Harold	41
Huss, Henry Holden	6
Hutcheson, Ernest	39
INSTITUTE of Musical Art	37
Iturbi, Jose	38
Irwin, Richardson	4
JACKSON, Milford	41
Jenkins, Louise	40
Jepson, Helen	10
Joel, Gerhard	4
Johnson, Oleveen	41
Jolliffe, Norman	3
Juilliard School of Music	39
KASS, Florence	6
Kaufman, Mary Ann	40
Kaye, Milton	6
Kazaniek, George	36
Kendall, Gerald H. S.	41
Ken-Mar School of Music	41
Kenyon, Doris	30
Keutzer, Clyde	39
Kilenyi, Edward	36
King, Bruce Spencer	18
Knox, Edith	5
Knupfer, Walter	4
Koechig, Ruth Terry	5
Kronkowski, A.	41
Kryl and His Symphony Orchestra	20
Kubelik, Jan and Rafael	30
LABERTE Instruments	36
La Forge-Berumen Studios	39
La Mar, Grace	40
La Motte, Lila	4
Lanier, Helen	4
Laurenti, Loretta	41
Lawrence College Conservatory	4
Lawrence, Dorothea	40
Leftwich, Vernon	41
Lehmann, Lotte	32
Lehmann, Otto	41
Lemay, Paul	32
Lenci, Estella	41
Leopold, Ralph	4
Leslie, Marion Frank	39
Levy, Ellis	5
Levy, Heniot	41
Lhevinne, Josef	38
Liebling, Estelle	13-39
Liebling, George	5
Lipsky, Alexander	33-40
List, Emanuel	28
List, Eugene	39
Litwin, Leo	32
Liven, Marex	36
Loewenguth Quartet	36
Loomis, Clarence	41
Love, Mark	39
Luboshutz & Nemenoff	39
Luening, Ethel and Otto	4
Lundell, Esther	33
MacDERMID, Sibyl Sammis	4
MacDonald, Amanda	4
Magee, Edythe J.	6
Magic Finger Developer	40
Mahler, Fritz	39
Maison, Rene	39
Mannes School, David	10
Marcelli, Nino	41
Marcus, Adele	6-35
Margolis, Samuel	4
Martens, Violet	6
Martini, Nino	10
Mason, Edith	38
Massell, James	28
Mathieu, Andre	36
Matteson, Maurice	41
Matzenauer, Margaret	38
Mayo, Beatrix	5
Mehan, Mrs. John Dennis	3
Melchior, Lauritz	39
Meller, Mischa	41
Melotone Recording Studios	40
Meltzer, Edward	40
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	10
Miccu, Mario	40
Michigan State College	28
Milhollin, Marion London	6
Mills, Walter	27-38
Mitropoulos, Dimitri	38
Mittell, Philip	3
Mola, Corradina	36
Monath, Hortense	38
Montez, Luisa	4
Moore, Mary Carr	41
Morris, Etta Hamilton	4
Mott, Alice Garrigue	3-32
Mundy, Anne	32
Mu Phi Epsilon	4
Murat, Ronald	3
McArthur, Edwin	4
McChesney, Ernest	33
McClanahan, Richard	6
McClung, Marjorie	6
McFeeters, Raymond	5
McMillan, Malcolm	5-30
NARDINI, Edna	5
National Piano Playing Tournament	6
National Symphony Orchestra	39
Nelson, Edgar	20
Nevada, Emma	36
New England Conservatory	28
Newton, Ivor	36
New York College of Music	32
Nichols, Alice	3
Norena, Eide	37
Norris, Jean	36
Norton, Eunice	38
Novaes, Guiomar	38
OBERLIN CONSERVATORY	41
Olsson, Emma	6
Omeron, Helen Bates	41
Ondricek, Emanuel	32
Onofrei, Dimitri	6
PADGITT, Bissell	4
Paltengi, Madelena	4
Pangrac, Francis	40
Paret, Betty	28
Paris Saxophone Quartet	36
Parker Productions, Donna	40
Pascarella Trio	6
Pasquier Trio	6
Patrick, John H	4
Peabody Conservatory	40
Pemberton, Virginia	38
Perfield, Effa Ellis	4
Perlman, George	40
Persinger, Louis	32
Peters, Julia	38
Phillipowsky, Ivan	36
Picco, Millo	3-35
Ponselle, Carmela	35
Ponselle, Rosa	37
Posselt, Ruth	39
Prahl, Victor	40
Pranski, Victor	41
Presto Recording Corp	6
Pro Arpa Quartet	4
QUARTIN, Nina	6
Quintile, Joseph	5
RALSTON, Frances Marion	41
Ramsay, Mary and Timberg, Anders	36
Rapee, Erno	38
Rea, Virginia	39
Reardon, Mary	41
Rebner, Wolfgang	32
Reese, Mae Gilbert	5
Reid, William A.	6
Reimers, Paul	3
Reisenberg, Nadia	4
Repper, Charles	6
Rethy, Esther	32
Rhodes, Ellis and Mildred Ware	5
Rice, Mme. Melanie Guttman	4
Riesberg, F. W.	3
Rinquest, Baxter	5
Rio, Mme. Anita	3
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	36
Rogers, Francis	3
Romanesque, Alexander	6
Romani, Romano	32
Rooney, Ruth	41
Roosevelt, Emily	6
Rosati, Enrico	35
Rosenstein, Arthur	5
Ross, Jane	41
Ross, Stuart	3
Rossi-Diehl, Courty	40
Rousseau, Louis	4
Roxas, Emilio	40
Royal, William	5
Ruetschi, Charles A.	40
SAIDENBERG, Daniel	6
Salles Pleyel	36
Sample, John Dwight	20
Sandor, Arpad	4
Sandoval, Miguel	6
Saroya, Bianca	6
Schelling, Ernest	39
Schofield, Edgar	3
Schroeder, Henry A.	41
Schuster, Joseph	4
Schwartz, Cantor Jacob	41
Schwerke, Irving	36
Sciarretti, Alberto V.	4
Secretary Wanted	40
Seibert, Henry F.	4
Shaffner, Ruth	6
Shelton, Carl	32
Shelton, Maud Key	4
Shure, Leonard	4
Siebach, Fritzi	40
Silveira, Maria	35
Sinclair, Daisy	41
Skilton, Charles Sanford	40
Sklarevsky, Alexander	18
Skrobisch, Jean	3
Slenczynski, Ruth	37
Slocum, Blanche	40
Smallman, John	30
Smeterlin, Jan	39
Smith, Sylvia	6
Spalding, Albert	39
Spada, William	6
Spear, Thelma	6
Stage, Florence	5
Steber, Eleanor	6
Steele, Eleanor and Clovis, Hall	32
Steinway & Sons	16
Steuber, Lillian	5
Stillman-Kelley, Edgar	3
St. Leger, Frank	32
Stueckgold, Jacques	3
Sturani, Cesare	4
Sullivan, Mrs. Daniel	40
Sutro-Seyler Studio	41
Swain, Edwin Orlando	3
Swarthout, Gladys	38
Sylenka	36
TANNENBAUM, Helen	36
Tarnowsky, Sergei	4
Taylor, Bernard U.	3
Tennyson, Jean	38
Thiers, Louise Gerard	3
Thomas, Caroline	4
Thomas, Ralph	31
Tibbett, Lawrence	10
Torrens, Mrs. L. A.	3
Trevisan, Vittorio	6
Tully, Alice	38
Turk, Alta	41
Turner, Ann	6
Tweedy, Maude Douglas	3
ULANOWSKY, Paul	40
University of Southern California	30
VALENTINE, Marguerite	3
Van Den Burg, Willem	41
Vanderbilt Studios	40
Van Grove, Isaac	30
Vanna, Gina	40
Vaughn, Bertha	5
Verson, Cara	20
Virgil School of Music	6
Virgilio, John	6
Vita, Arturo	32
Von Harten, Georg	33-36
Von Zweygberg, Lennart	6
WAGNER, Oscar	39
Waller, Dr. Frank Laird	39
Walters, Peter Louis	4
Warren, Elinor Remick	41
Weigert, Herman	4
Wennermark, Eunice	41
Westlake, A. Verne	4
Westminster Choir School	4
Wheeler, Mary	41
Whitney, Robert S.	40
Williams, Georgia	5
Wilson, Lillian Backstrand	5
Wolff, Ernst Victor	40
Wright-Smith, Virginia	41
YARTIN, Paul	3
Yon, Pietro A.	4
ZEIKEL, David	41
Zelzer, Harry	6
Zoller, Ellmer	3

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of New York, vocal pedagogue and director of the New York Light Opera Guild. States from coast to coast were represented in this group.

BASIL CAMERON,

conductor of the Seattle (Wash.) Symphony Orchestra, saying farewell to Mrs. Frank Tours upon his departure from New York to Seattle. (Photo by Musical Courier Staff Photographer.)

TESTIMONIAL DINNER COMMEMORATING CARL M. ROEDER'S FIFTIETH ANNIVERSARY

as a teacher of piano, held at the Beethoven Association Clubhouse, New York. This dinner was tendered Mr. Roeder by his pupils and colleagues, and he was presented with an illuminated book inscribed to him. Among those at the speakers' table are: Carl Deis, Arthur Newstead, Sigismond Stojowski, Kate S. Chittenden, Robert Riotte, Katherine Bacon, James Friskin, Albert von Doenhoff and Wallingford Riegger. (Photo by Standard Flashlight Co.)

DOROTHY ORTON,

soprano, at the Swinging H Bar ranch in Nevada.

FRITZ MAHLER

rehearsing the Birmingham Symphony Orchestra for the open-air performance of Carmen on Legion Field in Birmingham, Ala., September 21. The principal roles were sung by Coe Glade, Edward Molitore and Mostyn Thomas. Mary Fabian is general director of the Birmingham Civic Opera Association.

REPRESENTATIVES OF THE PRESS

at the first European Chamber Music Festival at the Czecho-Slovak Spa, Trencianske Teplice. (Photo by Eduard Kahlich.)

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